

TWENTY-FOUR PAGES.



THE NEW YORK

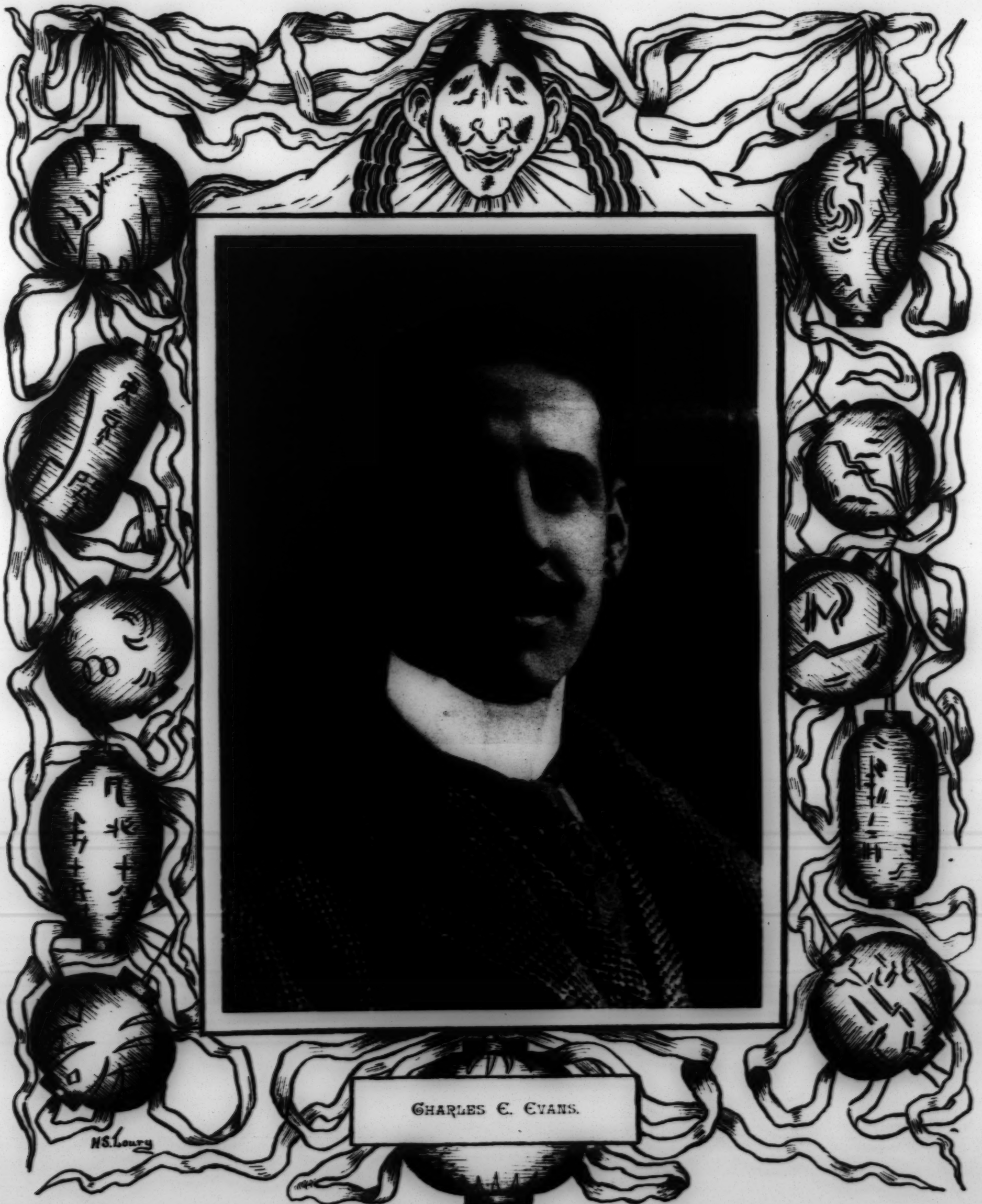


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CHARLES E. EVANS.

HERBERT KELCEY'S RETURN.

With bronzed cheeks and clear eyes born of sunny, restful days in old England, Herbert Kelcey arrived in town on the steamer *Friedrich der Grosse* last Wednesday. Before his sea legs



were off or his trunks had arrived from the dock a Minnion man dropped in to the Gerlach and had a chat with him.

"I've had a delightful time in England this Summer. I always do on my yearly pilgrimages back to the scenes of my childhood and youth. I haven't been doing any work to speak of; my time has been spent rus-

sing—enjoying life amid the most charming country scenes. Of course, I was in London part of the time. Not many of us missed the Jubilee, which was a magnificent spectacle—but most of my vacation was passed in the country. One of the things I did was to go down to Cowes to see the yacht races and revive memories of the time when I myself used to sail the blue. As I watched the big white-winged sea birds gliding by I felt an almost irresistible longing to seize a tiller again and tend a sheet, but my friends, evidently not caring particularly for a long swim in the Channel in yachting togs, declined to accompany me, and between ourselves I think they were wise.

"One of the most agreeable parts of my vacation was the trip back. We had a charming party, consisting of Mr. and Mrs. Ryley, Mrs. Shannon, Elsie and Winona Shannon, Viola Allen, and John P. Slocum; so you can easily see that it was a matter of no regret to me that our steamer was a slow one and that ten days were consumed in the journey from London.

"But delightful as my Summer has been, I am glad to get back to New York and to work. Indeed, I am eager for it. My rest has given me a zest for labor. We are going to produce Mrs. Ryley's new play, *A Coat of Many Colors*, you know. No, it is not a so-called romantic drama, as its name might suggest, but a play whose scenes are laid in our own time in New York and a fashionable resort of New Yorkers. It is a comedy, but has a strong serious interest. Some of the situations are very dramatic. Rehearsals will begin on Saturday, and we will open in Wilkesbarre on September 9. Mrs. Ryley is a little superstitious about Wilkesbarre. Christopher, Jr., and other successful plays from her pen have first seen the light of day in the Pennsylvania town, and she naturally is fond of the place and feels that a beginning there will encourage the smiles of Dame Fortune. I am quite confident that the fickle goddess will smile on us, and am more than pleased that I will be in a company this season with some of my old associates, Mr. Le Moine, Miss Shannon, and Elsie Wilton. Mr. Kingston, my manager, has just informed me, moreover, that he has engaged Florence Wallack, a granddaughter of Lester Wallack, for the company. We will make our first New York appearance on September 13 at Wallack's.

"It is rather curious that I made my debut in New York at the same theatre, on the same day of the same month, and, moreover, that I left London on my first trip to this country on the same day of August, the 9th, and arrived here on the same day, the 19th. That was in 1882, after I had been on the stage in London about two years.

"I became an actor by accident. My father died when I was about eighteen, and with the folly of a callow youth I at once began to get rid of the money he left me. I thought I would like to add to my inheritance and began to dabble in stocks, with the usual result. At a time when I was devoting a good deal of hard thinking as to what I might do to make a living, a devoted friend who, wonderful to say, had admired my efforts as an amateur actor told to me one day at Brighton:

"I hear there is a vacancy in the Gaiety company. Why don't you go down and fill it?"

"This struck me as a good idea. The company was at Brighton, and I went to see the manager. My physique suited him and he engaged me at a salary of £3 or £3 a week. The next season I joined a company in which Nelson Wheatcroft was the leading man. We had a very large repertoire, and inexperienced as I was, my work was hard. But it was excellent training, and the next year found me at the Royalty Theatre in London. Afterward I was at Drury Lane for a year and was with Wilson Barrett for about the same length of time, making quite a success as Spider in *The Silver King*. In 1883 Arthur Wall came over to London to get English players for Wallack's Theatre. I was engaged and came over, intending to stay six months. I have remained fifteen years. This is how America became my home and I became an American actor."

WHO WILL GET JOE SPARKS?

Joe Sparks is wanted by two managers, and the question as to which will get him was argued in the Supreme Court last week. William Harris claims that he has a contract with Mr. Sparks which gives him the option of availing himself or not, as he sees fit, of the actor's services this season, and he proposes to take advantage of this contract, if possible, and retain Mr. Sparks despite the fact that the latter has been offered and desires to accept an engagement with May Irwin in *The Swell Miss Fitts*. He says that he did not understand the option feature of the contract when he signed it, and moreover that it is inequitable, for the reason that while it gives Mr. Harris control of him for two seasons it also gives the former the right to discharge him upon two weeks' notice. Mr. Sparks further says that Mr. Harris showed no objection to his getting another engagement until he learned that it was with May Irwin. The court reserved decision.

WAITE'S COMPANIES.

Waite's Eastern company is rehearsing at the Star Theatre, Elizabeth, N. J., and will open with a performance of *The Charity Ball* at that house on September 4. The company includes Lida Leigh, Dorothy Kent, Ida Van Courtland, Kate Woods Fiske, Annie LaValle, J. Gordon Edwards, Alexander Gaden, J. A. Nunn, James F. Kelly, Gilbert Ely, J. H. Hollingshead. The Western company, headed by Elizabeth Hunt, Henrietta St. Felix, Richard Obee, W. A. Moriarty, William Chase, and Joseph Walsh, commenced rehearsals at Butler, Pa., yesterday. Dave H. Woods is manager. Waite's Opera company, F. G. Harrison, manager, closed a season of fifty-one weeks at Troy, N. Y., August 14, and opened the regular season at New Haven, Conn., yesterday.

ON THE RIALTO.

It was when Fun on the Bristol was being played in Philadelphia. The young leading woman discovered about ten minutes before the overture that her face powder was missing, nor could she find anyone who had the time to go for that indispensable accessory to the average actress's toilet. Some kind friend, however, going outside, dragged in a small, half-scared urchin, who was immediately dispatched to the nearest drug store for the artificial bloom of youth. The lady meanwhile returned to her dressing-room and proceeded with her costume, reserving her face as the last to be decorated. In a short time the boy came back with the powder, and "milady" not being quite ready for it, told him to lay it on the toilet stand, giving him some money, after which he left. She had now but a few minutes before the curtain arose, and snatching up the package she tore off the wrapper, when, horrors! that wretched boy had gotten her, instead of face powder, three full doses of Seidlitz powder!! Nothing could be done; there was no time for a change. She made a virtue of necessity and appeared that night with a complexion made white and clear by the potent Seidlitz powder.

The Klondyke fever was the topic of conversation in J. J. Spies' office the other day. Several men who saw no prospect of acquiring any of the yellow metal at a nearer point than Dawson City, which is seven thousand miles from the Rialto, more or less, were discussing ways and means of getting to the diggings, wondering whether the walking was good, etc. George W. Farren was sitting in a corner with his beard buried in his bosom in a pensive attitude. "This Klondyke talk," he said, slowly, "reminds me of the oil excitement of the early seventies. Western Pennsylvania was not an Eldorado, but it was an Eldorado, and there

sugar, and upon the edibility of which he enlarged at some length. The present author-manager of Bo-Peep gratefully seized upon the alleged confectionery and took thereof an eager, joyous bite. And it came to pass that the tempting morsel was naught else than a section of common, ordinary brown soap.

In anguish of mind and body the youthful Bowles retreated to his own fireside and made complaint to his sympathizing mother. Mrs. Bowles went across and interviewed Mrs. Hall, and a family feud of considerable magnitude arose between the Bowleses and the Halls. "Just to think," said George Bowles, the other day, "that the author of that soap hoax is now dispensing justice in Chicago; while the guileless victim of his base designs has become a theatrical manager. Time works wonders, doesn't it?"

The speaking parts in the plays at the cheap London theatres, where melodrama is supreme, are not taken solely by the members of the company. The excited comments of some 'Arry or 'Arriet in the audience will often equal in quantity the schemes of the low plotting villain, or the misfortunes of the heroine's life. Verner Clarges, who is at present in London, tells in a recent letter to a friend here of a visit to one of the theatres of this class. In order to watch the effect of the play on those for whom it was really written Mr. Clarges had seated himself in the pit.

"There was a 'loidy,' " he writes, "who came with her 'usband.' She tried five seats before she was suited, and finally planted herself by me, and how she enjoyed that 'melodrama.' Her remarks would have been cheap at \$10. As the curtain rose on one act an old Irish woman was lighting a pipe. The 'loidy' next me looked on in blank amazement, then held up her hands in horror, and exclaimed, loudly: 'My God! She's a-smokin', 'slip me bob, she is.'



Photo by Igande, Toronto.

ROSELLE KNOTT.

was lots of money there for the clever fellows who knew how to get it. I remember that we were playing in Oil City when the fever was at its height. The town had sprung up like a mushroom in the night, and its buildings were mostly wooden structures entirely innocent of paint. The opera house was backed up against a hill so steep that you could step from it right upon the roof of the building. The hotel was the worst I have ever encountered in my long and weird experience with country hotels, and it was so crowded that I was mighty glad to pay \$5 a day to sleep on the billiard table. One man's luxurious couch was the bath tub. One night, just as the overture for the performance was beginning, a man hurried down the aisle and whispered something in the ear of the leader of the orchestra. He dropped his baton like a hot poker, and without saying a word to anybody rushed out of the theatre, leaving us to get along as best we could. I learned the next day that he had struck a five-hundred-barrel-a-day well, which meant that he could afford to be independent of orchestras and batons."

George Bowles gives out an interesting bit of unwritten history concerning his first meeting with the justly celebrated "Biff" Hall, and the circumstance which is stamped indelibly upon the memory of Mr. Bowles occurred in Chicago away back in the primeval days when Van Buren Street marked the limits of the windy city of destiny. The Bowleses, it appears, came to reside just across the way from the Halls, and one fair day the youthful Bowles, then wearing short skirts and the smile of childish innocence, was introduced to the future justice of Chicago's peace, who, slightly the senior, was clothed in the majesty of knee breeches.

Hardly had the two become acquainted, when the hopeful Hall produced from his pocket a morsel of tempting appearance which he introduced to the unsuspecting Bowles as maple

The villain did something which caused her to shout to him: 'You're a beast.' Her husband remonstrated: 'Old 'ard there, don't be stoopid.' 'You shut up,' she replied. 'I'm all right.' Then she shouted again to the villain: 'You're a beast, that's wot you are.' The hero pleaded her, and she exclaimed frantically: 'Be's in it! 'Be's in it!' When the curtain fell she ordered a glass of ale. It must have been good, for she was a long time drinking it. 'Are they in a 'urry for the glass?' she asked her husband. 'Yes,' said he. 'Well, let 'em wait,' she answered.

"When I want diversion I shall sit in the pit again."

On the return of Arthur Byron from his late vacation to Europe he brought some stunning trousers with him. A particular pair of white ones took the fancy of his father, Oliver Byron, and while preparing for a drive on Ocean Avenue, Long Branch, the other day, he put them on.

Arthur came in to also prepare for a drive on the avenue, and missed the trousers. He called to his father, who was in an adjoining room, "Say, Governor, have you seen my white trousers?"

"Yes," replied his father, "I have them on."

"What for?" called Arthur. "You have lots of trousers of your own."

The father replied, "Because, you see, 'Artie's pants now fit papa.'"

W. S. HART SUCCESSFUL.

W. S. Hart, who ventured as a star this season in a repertoire including *The Man in the Iron Mask*, *The Bells*, and *Romeo and Juliet*, has won praise wherever he has appeared. The press in the cities in Michigan visited by Mr. Hart has expressed great admiration for Mr. Hart's acting. John Whiteley is managing the tour.

GOSSIP OF THE TOWN.



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A few years ago theatrical people in New York were inclined to smile at a slip of a girl whose ambitions seemed so far ahead of her years. She had been before the public practically all her life, but still it was thought rather presumptuous for a fourteen-year-old girl to wish to play leading business, however great her ability. Four years ago, when this little girl was barely fifteen, she obtained her opportunity in an engagement with a well-known star, and since then she has played a wide range of leading roles, gaining steadily in reputation and art, her Juliet and Ophelia being especially praised. Her name is Florence Rockwell, and Augustus Pitou will bring her before New York next month as Alice Ainslie, the leading part in Franklin Fyles' new romantic drama, *Cumberland '61*. If all that is said of Miss Rockwell be true, she certainly has a brilliant future.

George M. McCarthy, the ingenious press agent of milk bath fame, in his capacity of president of the Hudson County, N. J., S. P. C. A. is editing the *Human Advocate* at Jersey City. No. 2 contains an able essay about "Our Friend, the Dog," which should interest players engaged in foisting new dramatic works upon the provincial canine.

Rehearsals of *My Wife's Step-Husband* began yesterday in this city. The season will open at Bethlehem, Pa., on September 14.

William F. Owen sailed on the *Germanic*, to play Sir Toby with Daly's company in London.

Charles A. Shaw will resume the trusteeship of the Grand Opera House on October 18. He will in the meantime be otherwise employed by Mr. Pitou.

The season of Joseph D. Clifton's company supporting June Agnott has been booked for thirty-five weeks. Twenty-five persons, including a band and orchestra under the direction of Edwin Metina, will be carried, and the Four-in-Hand Quartette. Miss Agnott will add to her repertoire two new plays by her husband, Joseph D. Clifton, called *The Bicycle Meet* and *A Daughter of Corsica*.

The approaching production of 'Change Alley, at the Lyceum Theatre, will include, in addition to E. H. Sothorn, a large supporting cast. Virginia Harned will assume the leading female role, and the cast will comprise C. P. Flockton, Arthur Lawrence, Morton Selten, Rowland Buckstone, Owen Fawcett, Marshal Stedman, Daniel Jarrett, George E. Bryant, J. J. Collins, Tully Marshall, Roydon Eriyane, Norman Farr, Henry Holliday, Kate Pattison-Selten, Rebecca Warren, Blanche Weaver, Edith Barker, Portia Knight, and Lella Bronson.

The Thomas E. Shea Dramatic company, under the direction of George H. Brennan, will open its regular season at Brockton, Mass., August 30. The company includes the following: Thomas E. Shea, Elenore Frances Shea, Frank Boman, Rose Adelle, H. Fletcher Haver, Henry Testen, William Carnes, (stage-manager), J. Irving Southard, Emma Southard, Louise Brook, J. E. Gilbert, and Richard Hutching. Willard Stanton will attend to the advance work. New printing and special scenes will be provided. Mr. Shea will make a feature of *The Man O'War's Man*. The company has played a solid season of fifty weeks.

The company which will support Mand Adams includes Robert Edison, W. H. Thompson, Eugene Jopson, Guy Standing, Margaret Gordon, George Fawcett, Jessie Mackaye, E. Peyton Carter, Norman Campbell, Thomas Valentine, Wilfred Buckland, James Ten Eyck, Lillie B. Henry, and Frederick Spencer.

George C. Jenks' new play, *Little Jack Horner*, which he wrote for James B. Mackie, received its first production in Norfolk, Va., last week, Monday, and after a week of one-night stands was produced in New Orleans last night. The season of another of Mr. Jenks' plays, *In the Name of the Czar*, a four-act melodrama, first produced at Niblo's Garden in August, 1894, began yesterday, August 16, in Chicago, under the management of Del S. Smith.

Georgia Busby has returned to town from San Francisco, after a Summer season with the Frawley Stock company.

Howard Hall concluded his Summer engagement of fifteen weeks with the Castle Square Theatre Stock company, Boston, August 14, and joined Robert Mantell at Stamford, Conn., for rehearsals.

Annie Irish left for Boston last Sunday to rehearse with William H. Crane's company.

Lottie Blair Parker's new drama of New England life, *Way Down East*, will be produced on September 3, at Newport, R. I., by William A. Brady. The cast will include Joseph E. Grismer, Forrest Robinson, James O. Barrows, Phoebe Davies, and Sadie Stringham.

Walter Damrosch and Charles E. Ellis signed contracts last week for a season of grand opera, to begin at the Metropolitan Opera House on January 17 and continue for five weeks.

The Lilliputians will soon arrive from Germany to open on September 12 at the Star Theatre in their new spectacle, *The Fair in Midgettown*.

Harrington Reynolds is organizing a repertoire company to play *The Burglar*, *Little Lord Fauntleroy*, and a new play by W. A. Tremayne and the late Logan Fuller, authors of *Lost Twenty-four Hours*, entitled *J. Brown, M. D.* Their season will open in the latter part of September.

IN OTHER CITIES.

SAN FRANCISCO.

The Charity Ball is always sure of a good business with the Frawley co. and the week of 9-15 at the Columbia Theatre has been no exception to the rule. This play has been produced three different times by this co. and custom does not seem to state its drawing powers. Frank Worthing is excellent in his old part of John Van Buren, rector of St. Michael's, and it is difficult to see how his rendition of the part could be improved upon. I have never seen Dick Van Buren very well played, and Frederick Perry seems hardly suited to the part. I do not know why it is considered necessary to make up this character in the extraordinary fashion that seems to be accepted as the proper thing. Harry Carson Clarke repeated his former success in the part of Judge Peter Dunne, and he, together with Madge Carr Cooke and Mrs. Cassell De Perrier, makes the most of the comedy in the drama. Eleanor Moretti takes Miss Bat's old part of Phyllis Lee, and although she is perhaps almost too intense at times, nevertheless her performance has received much praise. Blanche Bates played Ann Cruger for the first time in San Francisco, and while the part is a whole one, in which it is not possible to do any remarkable work, still by her part and personality she gives to this character all the charm of its sweet womanliness. I cannot see that Miss Cayvan did any better. Phoebe McAllister as Mrs. Van Buren is very good. Gladys Wallis as Miss Van Buren, and William Lewers as Alec Robinson, added very much to the success of the piece. Miss Wallis is particularly well suited to her part, and in my opinion is one of the best ingenues on the stage. The latter 10-22.

At the Baldwin Theatre John Drew has continued Rosemary 9-14, and business has been very large. It will be replaced 16 by Mrs. Leslie Carter in The Heart of Maryland, which will be continued at this theatre for four weeks, and judging from the advance sale the business promises to be enormous. It is the first time Mrs. Carter or the play has been seen in California.

Francis Powers, who awoke one morning to find himself famous because of The First Born, has tried again, and he is fortunate that Turk Meets Greek (Alcazar 9-15) was not his first production. Had it been it is doubtful if he ever could have found a manager to produce his Chinese play, and an exquisite thing might have been lost to the world. Most of the critics here have given some meed of praise to the first act of the present play, but I can see little merit in it, and certainly agree with them that the rest of the drama is weak to a degree. True, there are a few Kurds who look picturesque, swaggar around and talk big, and there is a sword contest which would be more interesting if the combatants were more evenly matched, but of course it is difficult to get an antagonist for Professor Tronchet, who takes the part of Selim, who could meet him on anything like an equality. Indeed, the proportion of "why" to these Kurds seems to be too great. The characters are all called by their real names. Mr. Powers taking the part of the Crown Prince Constantine, who has fallen in love with a Turkish girl and takes her to his home in Greece with supreme disregard of the feelings of his wife and children. This Turkish maiden, dressed in immaculate white, toddles around after the Prince throughout the play, her costume continuing as spotless in ruin, and she appears to rather better advantage in a part of this sort than in the dress suit society drama. Francis Powers makes all that is possible out of the Crown Prince. I think the Alcazar management is entitled to a great deal of credit for producing an original drama of this magnitude, and although I cannot think that the play will ever be a financial success, still neither the management nor Mr. Powers has lost any popularity with the public because of the production of it. Indeed, Mr. Powers is too firmly rooted in our regard to be much affected by the fact that Turk Meets Greek has not proved a success. Perhaps after The First Born too much was expected, but one strong impression was made upon me by this play, and that was of the ability of Mr. Powers. He certainly has the dramatic instinct, and if he keeps on he will undoubtedly write a play which will repeat the success of The First Born. Turk Meets Greek will be continued 16-22 and be followed by June 23.

The Tivoli has dipped into grand opera, and the bill for the week of 9-15 has been Aida, alternating with Romeo and Juliet. The houses have been packed nightly, and the operas are uniformly well produced. The orchestra, under the direction of Gustave Hinrichs, is admirably handled, the chorus well trained and in good voice. In Aida Madame Selma Kronold in the title-role was very effective in her acting and her singing in places was excellent. Katherine Fleming-Hinrichs as Amneris is also entitled to much praise. Mr. Mertens as Amonasro was vocally satisfactory and Signor Albramoff as the High Priest was really excellent. In Romeo and Juliet Signor Michelena repeated his old success as Romeo, and Alexia Bussian was the Juliet. Her voice is somewhat thin, and it suffers by comparison with the magnificent organ of Signor Michelena. However, the quality is sweet and her acting is at tractive. Much praise is also due Signor Albramoff as Friar Laurence, who is particularly strong and he sings the blessing with a force and brilliancy which might call forth great applause. John J. Raffael's good baritone voice is heard to advantage as Mercutio, and Bernice Holmes sings the part of Stephano attractively. The rest of the cast are quite up to the mark.

All these productions are under the personal management of Mr. George E. Lusk, stage manager of the theatre, who seems to be as much at home in putting on grand opera as he is in light. Lohengrin 16-22. It is rather remarkable that this house can jump from the frothiest kind of opera bouffe to the heaviest German operas without any diminution of business, and with apparently no change in its clientele.

The Orpheum has been doing an enormous business 9-15, standing room being the rule nightly both upstairs and down. Papinto, the Deonzo Brothers, Mary Arnotis, Crawford and Manning, and Professor Leonidas were the holdovers from last week. Gus Williams, the dialect comedian, was the only new attraction on the bill, and received rounds of applause nightly. Elvira Francelli and Tom Lewis were well received. Gustav Walter, the popular director-general of the Orpheum circuit, arrived this week, after an extended trip to Europe and the principal theatrical centres of this country. He has engaged numerous attractions to appear in the near future, and brought with him for a concert tour an orchestra numbering thirty-five boys, all of whom are Government wards with special allowance on the part of the Government. Gustav Walter, the popular director-general of the Orpheum circuit, arrived this week, after an extended trip to Europe and the principal theatrical centres of this country. He has engaged numerous attractions to appear in the near future, and brought with him for a concert tour an orchestra numbering thirty-five boys, all of whom are Government wards with special allowance on the part of the Government.

The Tornado at Morosco's 9-15 was well received and has played to full houses during the week. The various members of the company, including Maud Edna Hall, Mortimer Snow, George Belmont, Fred Butler, Landers Stevens, Julia Blane, Dutton Warner, Leslie Morosco and Irma Fitch, are well cast and each contributes to make up an excellent performance. Carter's The Heart of Chicago 16-22.

George H. Walker, of San Antonio, Texas, and manager of the Grand Opera House, of that place; the Hancock Opera House, of Austin, Texas; the Capital Theatre, Little Rock, Ark.; and Mear's Opera House, El Paso, Texas, has been in San Francisco for a week, but left 11 for New York. He had a good time here, and says that on his next visit he will certainly arrange to stay two or three months.

As I prophesied, the engagement of Francis J. Carlyle as a member of the Frawley co. for the balance of the season was definitely arranged on Tuesday, and he makes his first appearance 16 in The Idler, taking the part of Sir John Harding, M. P., which on the last production of that piece in San Francisco by the Lyceum Theatre company was played by the late Nelson Wheatcroft. Mr. Carlyle is certainly a strong addition to the Frawley co. John Drew begins his interior tour on the 16th in San Jose, at Hall's Auditorium.

The comic opera season to follow the present run of grand opera at the Tivoli will present a number of new comic operas, extravaganzas, and burlesques,

and it is said that Mr. Edwin Stevens is preparing many surprises for the patrons of this house. W. W. KAUFMAN.

LOUISVILLE.

The New Buckingham opened 15 at the new location, formerly the Grand Opera House, presenting Bryant and Watson's American Burlesques, in which are such well-known people as Mitchell and Love, Wilson and Mason, Bryant and Watson, Josie Gregory, and Jeanette Dupree. During the Summer the Whillens have done wonders in the way of remodeling and redecorating the Grand, which presented at the opening a most pleasing appearance. The decorations are all in light colors artistically blended. All of the old favorite employees of the house were on hand, with the exception that Robert Smith will not preside over the box-office during the coming season, he having engaged in railroad work.

Vanderbilt still continues prosperously at Phoenix Hill Park. Manager McNutt has engaged an entire new company for the week commencing 16, embracing Morton and Revelle, the Three Albions, Anderson and Sinclair, Barton and Ashley, and Louisville's popular young comedian, Ed S. Risley.

The opening act of the theatre here have now been announced: That at the theatre will occur 22, when the farce-comedy A Paper City will be presented; the opening at Macaulay's will occur September 2, with Hoyt's A Milk White Flag, and the season of the Meffert Stock co. commences at the Temple September 4.

James E. Fennese, of the People's, Cincinnati; James Butler, of the States, St. Louis; and Harry Williams, of the Academy of Music, Pittsburgh, were guests of the Whillens 15. They are officers of the Empire circuit of vaudeville houses, of which the New Buckingham forms a part.

Frederick Vroom and Miss Addison, who were engaged to play the leading parts in the Meffert Stock co., have been notified that their services will not be required, and Oscar Eagle has been secured to play the parts intended for Mr. Vroom. It is probable that a lawsuit will follow in consequence of Mr. Meffert's action in this connection, as it is stated that Mr. Vroom and Miss Addison will claim the entire season's salary.

There will be a few changes in the box-offices of the Louisville theatres. Frank Shriner will continue to officiate at the Avenue, but it is possible that Presley Hamilton, who has for so many years been a popular official at Macaulay's, will resign to engage in other business. George Lippold and Jacob Netofsky have been secured to replace Robert Smith at the New Buckingham.

The fistic events recently given at the Avenue, wherein Kid McCook, the rising pugilist, gave an exhibition of the manly art, and later the Watts and Frew entertainments, were the means of drawing out large audiences.

News comes from the East that Oliver Cromwell, once a writer of amusement events on a Louisville paper, is to marry, and his friends here wish him well if the report is true. Mrs. Fred Hudson, professionally known as Alice Verona, and daughter, Arline, are spending a delightful Summer with friends in the South.

The Musical Club will give a concert at the Auditorium 27, assisted by the Louisville Military Band; Lucy Lehmann is to be one of the soloists.

Buffalo Bill with his big Wild West Show is booked for two appearances here 28.

The recent success of Elks' Night at Phoenix Hill Park was so pronounced that a second one is announced for the 18th, when it is expected that the members, their families, and friends will be out in large numbers.

James B. Camp and Frederick Bond have associated themselves together and will be jointly interested in several theatrical ventures, which will not be interfered with, Manager Camp says, even in event of his election to the office for which he is running, and which he confidently expects to capture.

Currie Duke, the violinist, was seriously injured 16 in a bicycle accident.

The Little Changelings will be seen at Macaulay's, upon the Eastern trip of the Louisville National League Club, until the opening of the season. It has proved quite a successful "snag."

It is stated that the operaetta composed and written by Henry Waller and Young E. Allison, called The Mouse and the Garter, will be sung in the East. CHARLES D. CLARKE.

BUFFALO.

The Wilbur Opera co. continue to draw crowded houses at the Star. The house is usually sold out several days ahead, and the S. R. O. sign has been frequently displayed. The Bohemian Girl was the bill 12-14, and the opera was presented in a fairly creditable manner. E. A. Clark as Count Arnheim was at his best, and frequent encores attested the appreciation of the audiences. His is one of the best baritone voices ever heard in Buffalo. Hattie Richardson carried away a large share of the honors. She is a hard worker, and makes a success of every part she undertakes. Emmet Drew made a splendid Florestine, and the efforts of May Baker met with much applause. The co. presented several operas 16-18, among them being Martha, Falsa, Black Hussar, and Maritana. The performances were of the average excellence. This closes the Summer engagement of the co., though it is probable that they will appear here again later in the month.

The bill at the Casino 16-21 was a fair one, and has attracted big patronage. Mason and Healy are easily the best numbers on the bill. The Electric Comedy Trio were excellent, and showed more talent than the other acts. T. J. Farron was obliged to respond to numerous encores. The Bison City Quartette were good, especially in their imitation of a German band. Winchester and May consumed a great deal of time without furnishing much amusement. The programme closed with a farce entitled The Arrival of Fitzsimmons, for which no possible excuse may be found. On the bill were Walter J. Talbot and Eva L. Allen.

Every theatre in town will be open the week of 23, which is the date of the annual G. A. R. encampment. The Girl I Left Behind Me will be the bill at the Lyceum, and the Court Street will be opened with Gus Hill's Novelities. There will be various other forms of entertainment during the encampment, such as Chutes, The Battle of Bunker Hill at the Athletic Grounds, and veriscope pictures of the Corbett-Fitzsimmons fight.

Frank David left 17 for New York, having signed with Rich and Maeder as leading comedian for the coming season.

McCabe and Daniels, who have been spending part of the Summer in Buffalo, have left town. RENOOLD WOLF.

ST. PAUL.

The ludicrous and delightfully amusing farce, Ince, was produced by the Giffen-Neill co. at the Metropolitan Opera House 12-14 to full houses, and audiences that fully enjoyed the keen and humorous dialogue and the wild, merriment of mistaken identities in which the play abounds. James Neill as Tom Stanhope, Herschel Mayall as Dick Winters, Robert Morris as Harry Winters, the three mistaken identities in Ince, played the parts admirably, preserving the resemblance of the trio to one another in voice, action and make up in a manner that won for each merited recognition. J. B. Everham did excellent work in the role of General Stanhope, and evidenced a correct conception of the part. Edward Tittman well sustained the role of Dr. Hartman and showed a noticeable improvement in his acting. Kate Blanche does a most praiseworthy piece of acting in the difficult role of Mrs. Winters. Edythe Chapman was bright and clever as Kate Armitage. Annie Blanche was charming as Molly Summers. Arnold Daly as Ned Moreland, Lila Howell as Isabel Howard, play their roles well and deserve favorable mention.

Dun A. Stuart's veriscope pictures, reproducing the Corbett-Fitzsimmons contest, will hold the boards at the Metropolitan Opera House 15-21. The opening to S. R. O. The pictures give a vivid and lifelike reproduction of the contest.

J. D. Leffingwell, representative of Dan A. Stuart's veriscope pictures, met with a cordial welcome from old friends here.

W. C. Justice, general agent of The Heart of Chicago co., was in St. Paul 27. Co. opened in Dubuque 30.

Genial John G. Ritchie, manager of the Calhoun Opera co., was in the city 16-17. Manager Ritchie has a host of friends in St. Paul and ever meets with a warm welcome.

The Giffen-Neill co. closed at the Metropolitan 14 on account of the dates having been previously secured by the veriscope pictures for week 15-21. They will play a return engagement at the Metropolitan Opera House 22-Sept. 4.

Litt's Grand Opera House: House dark till 29. GEORGE H. COLGATE.

PITTSBURG.

Hi Henry's Minstrels opened at the Bijou 16 to a full house, and the advance sale showed large business for the balance of the week. Next attraction When London Sleeps.

The work on the Grand Opera House and the Avenue Theatre is progressing very rapidly and the houses will open September 13. The stock co. will produce Pique at the Avenue and a long list of superior vaudeville attractions will occupy the Grand. A full description of the improvements and of the children's theatre will be sent to THE MIRROR when they are completed. Pique will be followed by Divorcement, Saratoga, and The Big Bonanza. The stock co. selected so far includes Lizzie Hudson Collier, Agnes Proctor, Jessie Inlett, Alice Butler, Florence Modena, Harry Mainhall, Hugh J. Ward, Walter Edwards, Charles King, Edwin Forsburg, George Ford, Charles De Pitt, and William Wadsworth.

The East End Theatre, under the management of W. N. Adams, will open 30 with a standard attraction not yet announced.

The opening date of the Hopkins-Duquesne Theatre will be either the first or second week of September.

Manager Williams, of the Academy of Music, has had his house completely renovated during the Summer vacation, and will open 23 with the American Beauties Extravaganza co.

Rumor has it that Charles P. Elliott will manage the Hopkins-Duquesne this season, and that Lew Parker will remain in St. Louis at the Hopkins Grand Opera House.

The genial Thomas F. Kirk, of the Alvin, will return from Lake Umbagog in a few days, to prepare the house for the opening, September 6, with Primrose and West's Minstrels.

J. B. Kohen, the strong man, was to have taken a trip to the Pacific Coast, the Hawaiian Islands, and Australia, under a three years' contract with Duncan B. Harrison, but he has been called here to the bedside of his brother, who is seriously ill, and in consequence the trip has been deferred. E. J. DONNELLY.

DETROIT.

The Pulse of New York is running at Whitney's Grand Theatre 15-21. The old play has been so completely rebashed that it is now entirely different, but little resemblance to the original. Manager Bertram has it in charge, and in the cast are several versatile and clever performers. The play proper amounts to scarcely anything, but some of the numerous specialties which it serves to introduce are good. William A. Lang, who was the principal comedian with Hamilton's Starline, is in this company. Others in it are Stella Mayhew, Madge Mailand, H. B. Bond, Edgar Way and May Anderson, comedy sketch artists.

The Capitol Square Theatre will open for the season September 5. Some of the bookings for this theatre are Merry Maidens Burlesque co., Harry Hill's Merry Monarchs, Sam T. Jack's Tenderloin Race and Barton's Big Gaiety co., Irwin Brothers' Burlesque and Specialty co., Weber's Gay Amazons, Rose Sydel's London Belles, and a long list of similar attractions.

The big attraction at Detroit this week was Barnum and Bailey's great show, 16. It remained for one day only, but did an immense business.

Charles Merritt, of the vaudeville firm of Merritt and Gallagher, with his wife, is spending a few weeks at his home in Detroit.

Ward and Vokes' new farce, The Governors, is now being rehearsed here.

Thomas Q. Seabrooke will appear at the Detroit 30 for a week's engagement. The three-act musical comedy which he is going to bring out is as yet unnamed. We do know, however, that it is from the French, and in its original form it made an extended and successful run in Paris and the provinces. KIMBALL.

MILWAUKEE.

As the Summer draws to a close the theatregoing public are beginning to look forward to the opening of the theatrical season. For the past month or so the only popular attractions have been the band concerts, Palm Garden, and the Chutes, the latter resort being the most favored place of amusement, and lately patronized by the westerners. Mr. Borzak, who has been in charge of the band, has turned cool, and appearances would indicate that the reopening of the theatres will be hailed with general satisfaction.

Mendel Borzak, a native of this city, gave a concert at the Palat Theatre 12, assisted by Mrs. Helen Lemmel, Mrs. Norman Hoffman, Signor Fachatur, and Rafael Bacz. There was a fair attendance, and much appreciation was evidenced. Mr. Borzak possesses a fine baritone voice, and was warmly received, as were also the other artists.

Manager Wachner, of the Palat Theatre, returned a few days ago from Germany, where he has been engaging talent for the stock co. which will appear at the Palat this approaching season. It is expected as a result of his efforts that our German citizens have something good to look forward to.

Manager Miller has returned from New York. Though no announcements have yet been made, I learn that he has been most successful in his Eastern trip, and some exceptionally strong attractions have been booked for the Alhambra, which will reopen September 5.

The opening of the Davidson will be announced next week.

The Imperial German Band is giving daily concerts at Schlitz Park. C. L. N. NORMAN.

MINNEAPOLIS.

The Giffen-Neill Stock co. opened a return engagement at the Lyceum Theatre 15 in All the Comforts of Home to a large audience. Both play and co. made an emphatic hit. James Neill appeared as Dr. Hastings to marked advantage; Edythe Chapman caught the house as the opera singer; J. B. Everham was decidedly funny as Theodore Bender; Anna Blanche scored heavily in the role of Tom McDow, a part which fitted her like a glove; Rosa Swain and Jennie Dudy, both of this city, acquitted themselves creditably as Emily Pettibone and Evangeline Bender respectively; the others were satisfactory.

The Marie Bell Opera co. gave Pinafore at the Lake Harriet Pavilion 16 to a good house, notwithstanding the fact that the weather was uncomfortably cool. The opera was presented with the same happy effect that characterized its production several weeks ago. The principals, without exception, were well cast, and received enthusiastic recognition.

Mrs. Theodore Hayes, wife of Manager Hayes, of the Bijou Opera House, was seriously injured 12 by a careless wheelman while alighting from an interurban car in front of her residence, and is now confined to her home. F. C. CAMPBELL.

KANSAS CITY.

But one week remains before the opening of the theatrical season in Kansas City. Two of the houses, the Grand and the Ninth Street, will open 21. At the Grand the veriscope will reproduce views of the Corbett-Fitzsimmons fight for a week. The first attraction at the Ninth Street will be the Metropolitan Opera co. in light opera, opening with The Black Hussar.

The Contes has postponed its opening till September. The Auditorium Theatre is under new management this year and nothing definite yet announced.

Liberati and his own band, the Ohio National Guards, of Cleveland, Ohio, will open a musical festival 25 at Washington Park, playing for one week. At Troost Park the Japanese jugglers, Agawa and Kane, are still performing before fair audiences. At Fairmount there are free concerts by a military band. FRANK H. WILCOX.

ATLANTA.

The Lyceum begins the season of '97-'98 with same force as last year, with William Sharp, manager; Ernest Lowrey, treasurer; Charles Sweeney, stage carpenter, and Charles Osborn, late of the Chestnut Street Theatre, Philadelphia, orchestra leader. The house has been newly painted and presents a very neat appearance. Manager Sharp is very popular

with the theatergoers here. He says the outlook for the coming season is very bright, as the Lyceum will have many important attractions. The bookings already show some of the best companies on the road. The season will open 25 with Bonnie Scotland, followed 26 by Darkest Russia.

The City Council of Atlanta will pass an ordinance requiring ladies to remove their hats in the theatres. Many ladies here approve of it, though some object, claiming that the city has no right to say what disposition shall be made of their hats. The Lyceum has prepared a check room for those who do not care to take their hats in with them.

At the Imperial, under the management of W. D. Smith, Jr., Castle's Vaudeville gave fair performances 27 to good business.

The Flying Ricketts drew crowds to the Exposition Grounds Coliseum 27. JOHN THOMPSON.

NEW ORLEANS.

There is considerable hustling here among the theatrical people preparatory to the opening of the season of 1897-98. A general brushing up is going on at all the theatres and the painters are everywhere kept busy retouching the interior decorations for the opening night. The season promises to be a successful one in every way, judging from the revival of business which is noticeable here.

At present we have attractions of an out-door character only. At West End Paderet's Band furnishes excellent music every evening and his operatic selections are particularly good. Signor Armini, singer, is still a big drawing card. Hattie Moore on the flying rings does a neat turn, and Lorraine and Howell can be listened to with pleasure. Vitaseope views of the Jubilee celebration and shooting the chutes add to the attractions of the place.

At the Athletic Park Brooke's Chicago Marine Band and Sibyl Sammis are to be heard in some excellent selections. One advertised as The Great Lamarr makes a hazardous dive of fifty feet into three feet of water. The chutes continue to do a big business.

Jules and Matt Grau, proprietors and managers of the Grand Opera co., are in the city with the entire personnel of their co., rehearsing new operas previous to beginning their engagement at the Grand Opera House, where they will be heard for four weeks from September 5. The opening bill will be Fatinitza, with Miss Mouri, formerly of The Bostonians, in the role of Lydia.

The New Orleans press makes flattering mention of Gertrude Kraemer, a Chicago artist, who is making marked success in some of the Western states. The young lady is a pupil of Signor A. Mariaschi, of the Chicago Conservatory of Music, and is heard principally in concerts and oratorios.

A young society man of this city is a victim of the Thelma Publishing co. (Dramatic Review) swindle exposed by THE MIRROR some weeks ago. The steal has been worked successfully in every large Southern city. J. MARSHALL QUINTERO.

CLEVELAND.

A double bill was the offering by the Garden Theatre Opera co. at Halthorn's Gardens 16-21. The garden scene from Faust and Cavalleria Rusticana were well sung. In the act from Faust, Tom Greene took the title-role, William Pruette that of Mephistopheles; Fatmah Diard, Marguerite; Ruth White, Sichel, and Sofia Romani, Martha. In Cavalleria Rusticana the role of Santuzza was charmingly sung by Fatmah Diard, Ruth White appeared as Lola, Tom Greene was Turiddu, William Pruette, Alfio, and Sofia Romani sang the role of Lucia. For 22-28, last week of the season, the co. will produce the second act of Martha and Lucia di Lammermoor.

The Cleveland Theatre presented to its patrons 16-21 The Inside Track, with a good co. Woman Against Woman 23-28.

Buffalo Bill's Wild West had the bad weather that it always has when here 16, but succeeded in filling the tents.

Manager Charles La Marche, of Halthorn's Garden Theatre, will have a benefit 29.

The only vaudeville theatre in the city, Drew and Campbell's Star, has booked a big line of attractions. It will open 30 with The Merry Widows, followed by Weber and Fiddle's Vaudeville Club.

Barnum and Bailey's Circus is billed for September 15.

Will Moxon, the advertising agent of Halthorn's Garden Theatre, will go out ahead of The Wizard of the Nile again this season.

After the Garden closes 29 Freddie Brandt will resume his old position in the box-office of the Euclid Avenue Opera House.

Harry Scott, the enterprising press agent of the Star Theatre, must be taken back from his vacation, judging from the items to be seen in the papers. WILLIAM CRATON.

PORTLAND, ORE.

At the Marquon 9-11 Francis Powers' one-act Chinese drama, The First Born, played to well filled houses. The drama was decidedly interesting throughout, unique, picturesque in character, stirring in plot, and fascinating in its originality. May Buckley as Lucy-Sing, George Osbourne as Chan-Wang, J. H. Beurino as Hop-Lee, and Hugo Toland as Doctor Fow-Len were very effective. The climax of the drama was particularly strong, the audience remaining seated until the asbestos curtain was dropped before they realized the drama was ended. Lost for a Day, a striking little comedy, preceded The First Born, and showed at its best the strength and versatility of the co. in character as compared with what followed in the Chinese play. Third Street and Cordray's continue dark. A number of players are at the seaside on account of the rather warm weather now obtaining. O. J. MITCHELL.

JERSEY CITY.

The season will open here September 4 at the Academy of Music, when Thomas E. Shea will be the attraction in The Man-o'-Warman. Painters and carpenters are at work making necessary repairs and fixings. Manager Frank E. Henderson came in from Long Branch 17.

Stage Machinist John E. Langabee has been re-engaged for the next season at his academy of Music. Also Advertising Agent John Moore. WALTER C. SMITH.



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CORRESPONDENCE

ARIZONA.

PHOENIX.—**OPERA HOUSE** (Dr. G. H. Keefe, manager): Dark on account of Sunday school. **PARK THEATRE** (Arthur Gruber, manager): A. Y. Pearson Stock co. in Joe the Outcast 9-11. 14 to good business. Same co. in Lights of Frisco, 16-18, 21; in Outlaw King, 23-25, 28. The above productions are by J. Rush Bronson.

ARKANSAS.

FORT SMITH.—**GRAND OPERA HOUSE** (C. J. Murta, manager): For the past month Manager Murta has had carpenters and painters busy putting the Grand Opera House in order for the coming season, which bids fair to be the most prosperous in the history of the house. It will be opened September 4 by R. L. Young's Opera co. in The Black Hussar.

CALIFORNIA.

OAKLAND.—**MADISON THEATRE** (Friedlander, manager): House dark 9-14. John Drew 23-24. **HOUSTON THEATRE** (F. W. Stechen, manager): Elford Stock co. presented Mrs. Partington and Her Son like to good houses 9-14; performance fair. On the Klondike 23-25. **ITEMS:** Professor Bartholomew and his trained horses have succeeded in packing the tent every night during week of 9-16; the exhibition is very entertaining. Adgie and her trained lions and a vanderbilt co. are holding the boards at Blair Park and are proving quite a drawing card. T. D. Bates and his stock co. are touring the coast with the Chinese play, A Colonial Maiden.

LOS ANGELES.—**THEATRE** (H. C. Wyatt, manager): Dark until 19, when John Drew will present Rosemary for three nights. **THEATRE** (A. Y. Pearson, manager): Redecorated and refitted. This popular house reopened 9 with a most excellent scenic production of L. J. Carter's Fast Mail. The S. R. O. sign was hung out early in the evening and business continued good during the week. The Debuter 16-21.

SAN DIEGO.—**FISHER'S OPERA HOUSE** (John C. Fisher, manager): Charles H. Yale's Twelve Temptations to good houses 9-13. John Drew in Rosemary 16.

FRESNO.—**BARTON OPERA HOUSE** (R. G. Barton, manager): John Drew in Rosemary 17.

COLORADO.

LEADVILLE.—**WESTON OPERA HOUSE** (Mrs. L. Weston, proprietress): Columbia Comic Opera co. 9-14; popular pictures to and crowded houses; performance excellent. The plays presented were Said Pasha, La Mascotte, Mikado, Olive, The Bohemian Girl, Giorio-Giorio, Fra Diavolo. The co. expects to play a return engagement early in September.

CRIPPLE CREEK.—**GRAND OPERA HOUSE** (M. R. Goldstein, manager): The Columbia Opera co. will play a return engagement 20-22. **BUTTE OPERA HOUSE** (J. F. Vardaman, manager): House dark; no bookings.

CONNECTICUT.

HARTFORD.—**PARSONS' THEATRE** (H. C. Parsons, manager): Matthews and Bulger presented At Gay Corner 16-17. H. C. Parsons made an instantaneous hit. It kept the audience in continuous roar of laughter by its witty dialogue and funny situations. A large co. of singers and specialists aid the principals in making the skit one of entertaining mirth. Black Sheep 23. **YANKEE DRUMMER** 25. The Captain of the Horsemen 27. 28. Richards and Canfield 30, 31. **ANDERSON OPERA HOUSE** (Jennings and Graves, managers): For the opening attraction Charles E. Halsey in A Boy Wanted packed the house, receiving hearty applause. Manager Graves appeared before the audience, thanking them for the liberal patronage on the occasion of the opening, and promising a line of attractions that would be sure to please. The Black Patti Troubadours 25, 26. **ARMED BANDIT** in Fabio Bonanni 28, 29. **PRODIGAL FATHER** 30, 31. Joe Flynn in McGinty the Sport 27, 28. The Electrician 30, 31. **WHITE SLAVE** September 1, 2. **ITEMS:** Both theatres open the season with new and attractive electric light signs placed conspicuously over the door. Jewett, the local musician, is booked over the Keith circuit and at Proctor's theatres the coming season. William Gillette arrived home the past week for a brief vacation and rest. He inspected Parsons' new theatre for the first time and expressed much delight at the beautiful playhouse. William B. Smith, also of the London cast of Secret Service, is at his home here and is spending a few days with his former co-actors in Company K, who are camping with the State militia at Hamden this week. There were three members of Company K connected with the London production of Secret Service, Messrs. William B. Smith, Charles B. Dillingham, and Edward Hicks. The latter was until recently a clerk in the Hartford Bank and had studied at the Lyceum school. He was dismissed with his theatrical experience and left the co. at London to return to this country and follow mercantile pursuits. Mr. Dillingham is now in Paris supervising the production of Secret Service in French. Bruce Edwards will leave for New York next week to commence his duties as press representative for Julia Marlowe.

A. DUMONT.

BRIDGEPORT.—**SMITH'S AUDITORIUM** (Edward C. Smith, manager): No theatrical opening has been so successful in this city as that of this house 16. Though it was a hot night the house was packed, and the presence of a big delegation of Elks was an added proof of Manager Smith's personal popularity. During an intermission they presented him with an immense floral horseshoe, and the genial manager responded fittingly and briefly outlined his policy in conducting the house. The company included Bates and Bates, Samuel J. Ryan, Ed. Fawcett, and Edith Sinclair, the Three Bonbons, Fongo, Charles and Lottie Freeman, Bonnie Goodwin, C. W. Williams, and Lulu Thea. All were good, and business continued big all the week, with a better class of patronage than for years before. Commencing 23, Owen Ferree's New Stock co., headed by George W. Leaven and Gertrude Palmer, will open their season in Peas, Bin Van Winkle, At Fort Bliss, Ticket of Leave, and Crandall's Corners. **ITEMS:** Bonnie Goodwin and Lottie Freeman were "held up" by a half-shot sailor 18, but the police captured him before any harm occurred. W. P. Hopkins.

WILLIAMSTOWN.—**LOOMER OPERA HOUSE** (John H. Gray, manager): A Boy Wanted opened the season to a good house. Ed C. Murray, who advertises the show during the day, is very clever as Reuben the country boy. The Strange Adventures of Miss Brown 21. Richards and Canfield in Our Boys 27. Belle of the Town 31.

WATERBURY.—**JACQUES OPERA HOUSE** (John Jacques, manager): The veriscope, Corbett and Fitzsimmons fight, will be the initial attraction of the season at this house. The engagement will be for three nights and three matinees, 23, 24, 25. Frank Jones in The Country Drummer 28. Frohman's Never Again 30. Robert Mantell 31. The Electrician September 2. The Widow Jones 4. A Boy Wanted 6. Chauncy Glocet 7.

NEW HAVEN.—**HYPERION THEATRE** (G. B. Bunnell, manager): Veriscope pictures of Corbett and Fitzsimmons contest opened for five nights 16 to 20 to enormous house. The What Happened to Jones is booked for three nights, commencing 26. **GRAND OPERA HOUSE** (Sturges and Reed, managers): Tony Pastor's co. will open the house 23, followed by the Waite Opera co. 25-28. **ITEMS:** Managers Starr and Reed, of the Grand, will have a press opening of their theatre 19, which all the members of the local press are expected to attend.

SOUTH NORWALK.—**HOTT'S OPERA HOUSE** (J. M. Hoyt, manager): Season will open about September 1. First-class attractions are booked. The house has been repainted and redecorated and has new seats.

MERIDEN.—**OPERA HOUSE** (A. Delavan, manager): House open 24 with Hoyt's A Black Sheep co. Numerous engagements have been made in the house during the summer. The list of attractions is the best that was ever looked here, and includes Shore Acres, Flora Irwin, Frank Jones, Gus Hill's co., Chauncy Glocet, The Heartstone, Daniel Sully, E. P. Spoor's repertoire co.

WINSTED.—**OPERA HOUSE** (J. E. Spaulding, manager): Season will open here 23 with the Braden

Comedy co. supporting Frederic and Minnie Seward. The coming season promises to be the best in years, as business general seems to be picking up. Factories are all running full time and no trolley road has just been completed. Manager Spaulding has many first-class attractions booked.

STAFFORD.—**GRAND OPERA HOUSE** (I. M. Hoyt, manager): Bob Fitzsimmons 14; crowded house; performance excellent. Brothers Byrne in Eight Bells 16 to large house; performance first class. Edison's veriscope 21.

NORWALK.—**OPERA HOUSE** (F. W. Mitchell, manager): Season will open with Frank Jones in The Yankee Drummer 25. Rose Hill English Folly co. 27. Merrill Collins repertoire co. September 4-11.

PUTNAM.—**OPERA HOUSE** (George E. Shaw, manager): Season opened 20 with The Strange Adventures of Miss Brown to good business. Souvenir programmes were given. The house has been on fire recently. The Waiting Delegate and My Boy are underlined. **ITEMS:** At Pomfret, a Summer resort near here, A Scrap of Paper was given by local talent.

DERBY.—**STERLING OPERA HOUSE** (I. M. Hoyt, manager): Bob Fitzsimmons co. played to fair-sized audience 13. Veriscope of Corbett and Fitzsimmons fight 20, 21. Flo Irwin in The Widow Jones 23. **LAKE HOUATONIC PARK** (Derby Street R. R. Co., proprietors): The Casino stage has been occupied 16-21 by local amateurs, assisted by the Roach Brothers. **ITEMS:** The performance at the Park close 24, as the rest of the season is booked solid with picnics.

ANSONIA.—**OPERA HOUSE** (J. Louis Ungerer, manager): Fitz and Webster in A Breezy Time 30. Frank Jones in The Country Cousin 31. Steve Brodie and the New York Stars September 4. **ITEMS:** The season here bids fair to be prosperous. Manager Bunnell, of New Haven, and Mr. Van Buren were guests of Manager Ungerer 19.

GEORGIA.

SAVANNAH.—**THEATRE** (David Weis, manager): House dark week ending 14. Darkest Russia 23. Bonnie Scotland 24. **ITEMS:** David Weis, son of General Manager Weis, of the Greenwall theatrical circuit, has been appointed local manager here for the seasons 16 and 19. J. M. Welch and A. Robinson were here last week arranging for the appearance of James B. Macle in Little Jack Horner 23.

ATLANTA.—**GLOVER'S OPERA HOUSE** (George H. Fields, manager): The season will open 23 with James B. Macle in Little Jack Horner. Mr. Fields are good for a prosperous season. Mr. Fields has had the Opera House thoroughly overhauled. Many new improvements are being made at an expenditure of from \$500 to \$1,000.

ATHENS.—**OPERA HOUSE** (H. J. Rowe, manager): The season at this house will open September 16 with Yale's Devil's Auction. The house is being put in shape by the workmen now, and every indication points to a good season's business. **NEW PARK THEATRE** (H. J. Rowe, manager): The season of Summer vaudeville closed at this house 13. Business was very satisfactory.

IDAHO.

POCATELLO.—**OPERA HOUSE** (H. B. Kinport, manager): House dark 9-14. Faust Vanderlides and Bell Hingers 24, 25. The First Born September 6.

WALLACE.—**OPERA HOUSE** (Richard Daxon, manager): Buchanan's Dramatic co. 16-21.

ILLINOIS.

PEORIA.—**GRAND OPERA HOUSE** (Chamberlin, Barbour and Co., managers): Season opened 3 with Richards and Canfield's Minstrels to good business. The French Doll 23. Veriscope pictures of the Corbett-Fitzsimmons fight 23-25. **ADDITIONAL THEATRE** (A. R. Waterman, manager): Mahara's Minstrels opened the season 13-15 to good business. Hamlet's Stars in repertoire 16-21. A Night at the Circus 22. Agnes Carleton-Phillips co. in repertoire 23-25. Uncle Josh Sprucey 26-30. A. R. Waterman will be the lessee and manager and Herman Pope stage director of this house for four years. Don Kelly and Gray having nothing at all to do with same. The booking is in the hands of F. W. Chamberlin. Everything looks prosperous in Peoria, and with excellent bookings at both houses they will do a good business. **ITEMS:** The Bicycle Club will have a series of bicycle races on October 4, 6, and at that time William H. Penn's new circus extravaganza will be presented at the Grand Opera House, introducing a real bicycle race between three professional bicycle riders of national fame. The proceeds of same will be used in building a cinder path to Roseville, Ill., twelve miles from here. The production is to be funded by Colonel Fred Pate, Jack Allison, M. E. Chase, and William H. Penn, and will go on the road as the L. A. W. Extravaganza co.

CHATTAPAN.—**WALKER OPERA HOUSE** (C. F. Hamilton, manager): House dark 9-14. Coming: Morgan Geliney co. 21-September 4.

AURORA.—**OPERA HOUSE** (J. H. Plain, manager): The season opened 14 with Digby Bell in The Doctor to fair house. Clay Clement in A Southern Gentleman 19. Smith and Rice Comedy co. in My Friend from India, 21.

JOLIET.—**THEATRE** (William H. Hulseizer, manager): Mahara's Minstrels 12 to 8. R. O. Clay Clement, 20. In the Name of the Car 25. Side Tracked, 26.

LA SALLE.—**ZIMMERMANN OPERA HOUSE** (E. C. Zimmermann, manager): Season will open 19 with the burlesque His French Doll here, by Barney Fagan and direct from Gaiety Theatre Chicago. **GALESBURG.**—**THE AUDITORIUM** (F. E. Berquist, manager): The veriscope 12-14 to fair attendance. Mahara's Minstrels 17; very large house and splendid performance. The R. E. French co. in The Past Mail 19. The Tornado 20. The Defaulter 21. His French Doll 24. **ITEMS:** Manager Berquist is home from a business trip to Duluth and Minneapolis; he reports a pleasant visit with the grocer F. J. Marsh, of the Lyceum Theatre, Duluth, as well as Manager Kelly, of West Superior. The new electric line connecting Galesburg with Knoxville was opened 17 and will add twenty per cent. to the theatrical patronage of Galesburg, as it reaches an additional population of five thousand.

MURPHYSBORO.—**LUCHER'S OPERA HOUSE** (J. J. Friedman, manager): Agnes Carleton-Phillips in repertoire 9-14 to excellent business; splendid co.

BLOOMINGTON.—**NEW GRAND** (J. T. Henderson, manager): The Gilmere closed a week's engagement 14 to only fair business. Holden Comedy co. opened for a week 16 to big business. His French Doll 23. The Pulse of New York 28.

INDIANA.

MADISON.—**GRAND OPERA HOUSE** (F. E. Deloste, manager): Jessie Mae Hall opened Opera House 9-15 to crowded houses. Her work and that of her co. was good, and her return to Madison will be greeted by crowded houses. She has established herself as a favorite here. **ITEMS:** Manager Deloste, who had intended to retire from the management of the house, has entered into a new contract. His bookings are Elmer Hertz 23-25, and the following: Sheridan and Mack 4. Jolly Night, Shanty Town, The Heart of Chicago, Tim Murphy in Old Innocence, Shore Acres, Other People's Money, and Blue Jeans. The outlook for the season's business is exceedingly bright.

LOGANSPORT.—**DOLAN'S OPERA HOUSE** (William Dolan, manager): Matinee Girl September 2. Tornado 10. The Gormans 17. In Gay Paris 22. Crystal Slipper October 2. The Brownies 14. Tim Murphy 23. Baggage Check November 4. Never Again 10. Widow Jones 12. Madame Sans Gene 16.

NEWALBANY.—**LYCEUM THEATRE** (E. T. Heverin, manager): The work on the interior of the house is about completed and everything will be in readiness for the opening early next month. **ITEMS:** The Jessie Mae Hall co. spent Sunday here while en route to West Baden Springs. Louis Morrison, of that co., is a newly made Elk, of which fact he is very proud. Jessie Mae Hall was recently presented with a beautiful diamond ring, the gift of Chicago admirer, Carl J. Brecht, of the gift of Chicago admirer, Mae Hall co., at Madison 13. Ned O. Elder, of the Human Hearts co., is filling week of 16 at Phoenix Hill Roof Garden, Louisville. H. R. De Leon will do the advance work for Brand of Cain co., Leona Brooks, of the Mamie Talbot co., and Edward Brown were married at Chicago 7. Francis Jones will again appear in leading role in Old Madrid. Edith Talbot has joined M. E. Rice's co. in A Night

Hunter

The American Gentleman's Whiskey.



Baltimore

Pure and Mellow....

Rye.

WM. LANAHAN & SON, BALTIMORE, MD.

at the Circus. Arnold Wolford will open his season early in September in The Smugglers. It is reported that George M. Hearn has organized a company for purpose of touring Alaska, the season to open November 10 at Sitka. Ned Monroe and Jerry Hart open their season 29 in their new play, The Gay Matinee Girl.

BRAZIL.—**McGREGOR OPERA HOUSE** (C. O. Shultz, manager): The house is now undergoing the finishing touches. The preliminary season will open 23 with the Murray Comedy co. in repertoire. Van Dyke and Eaton co. September 13-18. Regular season will open September 23 with The Pulse of New York. **ITEMS:** The manager has engaged C. F. Hutchings, a professional orchestra leader.

FRANKFORT.—**COLUMBIA THEATRE** (G. Y. Fowler, manager): Rentfrow's Pathfinders 23-25.

CRAWFORDSVILLE.—**MUSIC HALL** (Mace Townsley, manager): The house has been redecorated and painted, and about \$4000 has been expended, making it very complete and neat. Morgan McGibney co. 23-25. Jessie Mae Hall September 4-12 (fair week). A Milk White Flag 13. **ITEMS:** Frank McNeely left 16 to join Bancroft as stage carpenter. Billie Fisher, of this city, will join The Isle of Champagne co.

ALEXANDRIA.—**OPERA HOUSE** (Otto and Manlove, managers): House opened 10 with Richards and Canfield's Minstrels to big house; performance good. Side Tracked 23. Jolly Pathfinders 25. September 4. Old Farmer Hopkins September 10. **ITEMS:** Otto and Manlove have leased the house for this season. Tornado, Heart of Chicago, Elton Spencer, Shore Acres, Creston Clarke, Prodigal Father, Rentz-Santley co., and Mahara's Minstrels are a few of the attractions booked.

KENDALLVILLE.—**SPENCER OPERA HOUSE** (A. M. Boyer, proprietor): Season will open 31 with Davis U. T. C. co. A Bunch of Keys September 7.

IOWA.

KRUK.—**OPERA HOUSE** (D. R. Craig, manager): This house has been equipped with new scenery and new curtain, the latter replacing the old one, which was very much out of date. The work was done by a couple of young artists from Chicago who supplied the Casino with its scenic equipment. The work is all in bright colors, being gaudy in the extreme, and similar in all respects to the class of scenery generally seen in the theatres of the cheaper class. The opening attraction of the regular season will be Louis James in Sparacus, September 25. Other engagements announced are the Gormans in Mr. Beane from Boston, Never Again, Kelly and Mason in Who is Who?, Ada Botner in A Run for Your Money, The Nancy Hanks, Primrose and West's Minstrels, Sowing the Wind, Robert Mantell, John W. Dunn's 1892 co., which is being announced as the original co., Mr. and Mrs. Edwin M. Royle in Miss Impudence, Side Tracked, The Prodigal Father, O'Brady's Election, McFadden's Bow of Pallas, Donnelly and Girard in The Geese, At Piny Ridge, The Girl I Left Behind Me, The Mysterious Mr. Bugle, New York Day by Day, The Devil's Auction, Shore Acres, Hogan's Alley, and A Milk White Flag. **ITEMS:** Mattie Hudson, who was in a hospital and at her home in this city undergoing a surgical treatment, is steadily recovering, and feels confident that she will soon be able to resume her stage work. Edwin Rootell, whose advertisement appeared in last week's DRAMATIC MIRROR, was here for some weeks during May and June training a co. of young women for a lady minstrel performance. Mary Timberman, who spent the Summer months at the home of her mother here, left 14 to join the Keene co. in New York. Mahara's Colored Minstrels will occupy the Casino 24, 25. Otis Bowers, of Bowers and Bowers, is being featured with this co. of colored talent.

WATERLOO.—**BROWN'S OPERA HOUSE** (C. F. Brown, manager): Angell's Comedians closed a very good week 14. Regular season will open September 7 with Nellie McHenry in A Night at the Circus.

COUNCIL BLUFFS.—**DONAHY THEATRE** (George N. Bowen, manager): Coming: Proctor's Pleasure Party 23-25. **ITEMS:** Katie Bennett has been engaged to preside at the box-office for the coming season.

SIOUX CITY.—**GRAND OPERA HOUSE** (A. B. Beall, manager): House dark. Proctor's Pleasure Party 30-September 4.

FAIRFIELD.—**GRAND OPERA HOUSE** (Louis Thoma, manager): Hammond and Part Animatograph co., exhibiting the Corbett-Fitzsimmons fight, 20, 21.

OTTUMWA.—**ATHLETIC PARK OPEN AIR THEATRE** (J. Frank Jersey, manager): Kinematograph co. 16-21 to good attendance.

DES MOINES.—**GRAND OPERA HOUSE** (William Foster, manager): Proctor's Pleasure Party 16-20 to large business; good performances.

KANSAS.

TOPEKA.—**CRAWFORD'S OPERA HOUSE** (O. T. Crawford, local manager): The Paiges, who made such an excellent record financially and artistically here the past season, will give as a round of their popular plays at equally popular prices 16-21; everything points to phenomenal business. **ITEMS:** Manager E. S. Brigham, of St. Joseph, who has been in New York for some time making bookings for his own and all the theatres on the Crawford circuit, has completed his labors and has been resting here the past week, a guest of his brother, Ralph Brigham, the artist. He gave a list of bookings which includes all the attractions that have ever been heard of, and a good many that have never been heard of again after the first week out. If one-half of those that are on the list should visit us this season we will have one of the most notable series of attractions in the history of the town.

THOMAS R. HYATT.

HOLTON.—**HARRISON'S OPERA HOUSE** (J. H. Jarvis, manager): House dark 16-22. Litz and Davis' She co. 24. **ITEMS:** In Old Kentucky, for the benefit of the Bookman's Library, will take place in the Court-house Park 26-27. Rae and Evelyn Lorraine will assume the principal roles.

KENTUCKY.

HENDERSON.—**OPERA HOUSE** (Atkinson and Levy, managers): This house will be managed next season by Hugh Atkinson and Leon Levy, two young business men of this city. They have booked several good attractions and are on the lookout for more. Prospects for the season are bright.

MAINE.

BANGOR.—**OPERA HOUSE** (F. A. Owen, manager): John L. Sullivan co. September 23. The Nonpareil (H. C. Bean, manager): The season will be opened by the Metropolitan Comedy co. 30-September 4. Crowell-Emery co. 13-18. **ITEMS:** David Owen, assistant manager of the Opera House, arrived home from Squirrel Island, where he has been during the Summer, 14, to arrange for the opening of the house 23. Manager F. A. Owen will return from his outing at Squirrel Island 19. The Nonpareil has been in the hands of the painters for five weeks and the interior presents a very bright appearance. Manager Bean has booked some good co.

to appear in September and October, after which there will be a season of vaudeville.

PORTLAND.—**THEATRE** (Charles C. Tuckersbury, lessee and manager): 8 Bells will open season 27. **PALACE THEATRE** (Ward Brothers, managers): Season opened 16 with Garrity's Metropolitan Vaudeville co., band and orchestra; a strong combination to good business. **PEAK'S ISLAND PAVILION** (Bartley McCullum, manager): Edward Milton Boyle's Friends, with Maud Winter as Marguerite, 16-21 was well staged and acted to 8. R. O. **POWER CITY PARK** (George W. Gordon, manager): Emma Corbely in The Symphonic to good business. **RIVINGTON PARK** (E. A. Newman, manager): Gorman's Imperial Japanese Troupe 16-21; large attendance. **ITEMS:** Mr. Brooker, the scenic artist, deserves special mention for the excellence of his work with the brush during the past season at McCullum's, many bits of his work being so realistic as to bring out rounds of applause from the audiences. Next week's production at the Pavilion will be from the pen of Homer Granville, Mr. McCullum's popular and able business manager.

MARYLAND.

CUMBERLAND.—**ACADEMY OF MUSIC** (Mellinger Bros., lessees and managers): The season opened 17 with Hoyt's A Milk White Flag; performance excellent and audience large. Thomas W. Keene in Louis XI. 20. The Gormans in Mr. Beane from Boston September 2. Conterno's Band 4. The indications point to a very successful season.

NAVER DE GRACE.—**CITY OPERA HOUSE** (J. H. Owens, manager): House will open September 2 with Fitz and Webster in A Breezy Time. Among the attractions booked at this popular little playhouse for the season are: A. Q. Scammon's Side Tracked (return engagement), John J. Black in A Big Heart, Edwin Marnard and Sarah McDonald in repertoire, Lincoln J. Carter's Tornado, The Heart of Chicago, and others.

MASSACHUSETTS.

LOWELL.—**OPERA HOUSE** (Pay Brothers and Hordford, managers): Will open September 6. **MUSIC HALL** (W. B. Brady, manager): Will open 21 with The Dazzler for four nights. The personnel of this house will be about the same as last season's. Miss Emma Smith, treasurer; Ira W. Smith, box agent; George T. Callahan, advertising agent; Joseph P. Convery, stage carpenter, and P. M. Lederman, director of orchestra. Manager Brady has made many improvements during the Summer, not the least of which is the excellent class of attractions that he has booked. A partial list is as follows: Rice and Barton's co., The Face of the World, Al. Reeves' co., Gus Hill's Novelists, Pulse of New York, The Heart of Chicago, Humanity, Robin Hood, Coon Hollow, A Baggage Check, For Her Sake, Peck's Bad Boy, Cotton King, Twentieth Century, The Broadway Girls, Excelsior, May Smith, Bobbie, The Knickerbockers, Under the Dome, The Tornado, Dan Kelly, Town Topics, Play Train, Manhattan Club, Fair Winds, The Brand of Cain, O'Hooligan's Wedding, and others. Popular prices will prevail as usual. Scenic Artist David Richards is still at work with the brush. **ITEMS:** Pawnee Bill's Wild West is doing a fair business at Lakeview Park 16-21. The London Vaudeville co. will entertain at Glen Forest 19-21. The Tivoli Ideal Minstrels are at Willow Dale 16-21. Musical Director Ferdinand Singh is in town.

OMER A. COURT.

SPRINGFIELD.—**GILMORE'S COURT SQUARE THEATRE** (W. C. Lenoir, manager): Tony Pastor's Vaudeville co. started its tenth season here 16 with a very creditable performance to a good house. Notable new features on the programme: The De Phillips and Edwin Latell. The familiar faces and voices, including Tony's, were all warmly welcomed. Hoyt's A Milk White Flag 23. **ITEMS:** A. Q. Scammon's Side Tracked will open the Fuller house and lot in the rear of the Court Square Theatre, and will build an addition, enlarging the stage and giving a better approach for the loading and unloading of scenery.

EDWIN DWIGHT.

MILFORD.—**MUSIC HALL** (H. E. Morgan, manager): Brady's veriscope pictures of the Corbett-Fitzsimmons fight will be shown Labor Day, September 6, afternoon and evening. **ITEMS:** A contemporary Lodge of Masons, of Milford, will celebrate their one hundredth anniversary September 16. In the evening a fine musical entertainment by the best of city talent will be given to Masons and their families at Music Hall. With the new electric road to be opened about September 1 to the Medways, and the promise of an early business boom, the theatrical season should be a prosperous one.

PLYMOUTH.—**DAVIS OPERA HOUSE** (Perry and Caverly, managers): House dark. Henshaw and Ten Brock in Dodge's Trip to New York 23. **ITEMS:** The Davis Opera House opens the season under new management. J. W. Caverly, manager of this house in season of 1896-97, and A. H. Perry, formerly manager of the Grand Opera House, have joined forces under the firm name of Caverly and Perry, and will undertake to please Plymouth's theatregoers. Many good attractions have been booked. The Henshaw and Ten Brock co. have been rehearsing their new play at the Davis Opera House for the past two weeks. A game of baseball took place at the Hotel Pilgrim grounds 17, between the Henshaw and Ten Brock co. and the town clerks, resulting in a victory for the clerks. Score: 11 to 8.

FALL RIVER.—**ACADEMY OF MUSIC** (William J. Wiley, manager): Charles E. Blaney's co. in The Electrician opened our season as well as 16, and repeated the performance 18. The play, which was produced here last season, has been rewritten and the last act very much changed; business fair. Brothers Byrne in Eight Bells 16 to fair business. Black Patti 23-25. McGinty the Sport 25. Blind Tom 27-29. Pudd'nhead Wilson September 3-4. Andrew Mack 6. Widow Jones 8. Shore Acres 11. Waite's Opera co. 13-18. **ITEMS:** The Theatre (Jack Beck, manager): Season will open with Rice and Barton 28-29. Belle of the Town September 24. London Belles 6-8.

NARLBORO.—**THEATRE** (F. W. Riley, manager): The season will open on 21 with Blaney's latest success, The Electrician. A Boy Wanted 25. A Breezy Time September 4. Thomas E. Shea 4-11. Shore Acres 15. Span of Life 18. Eight Bells 21. Henshaw and Ten Brock 23. Maudie Hillman 27-October 2.

NEW BEDFORD.—**THEATRE** (William B. Cross, manager): The season opened here 16 with Charles A. Blaney's co. in The Electrician; large audience; good. Frank Karrington as Tom Edson and F. Aug. Anderson as Bill Turner deserving praise. **ITEMS:** The dressing rooms in this house have been renovated and ventilators put in, while the walls inside the whole building have a handsome blue tint instead of the former pink. Elmer Tolman leads the orchestra again this season.

PITTSFIELD.—**ACADEMY OF MUSIC** (Maurice Callahan, manager): Tony Pastor and co. opened the season 17 to good business. A crowded house greeted Primrose and West's Minstrels and an excellent performance was given.

GREENFIELD.—**OPERA HOUSE** (M. J. Lawler, manager): Black Patti's Troubadours entertained a very large and enthusiastic audience 17. Royal Italian Juvenile Band 20. My Boys September 2.

TURNERS FALLS.—**COLLE OPERA HOUSE** (Fred Call, manager): This house will be opened with Guy Bros.' Minstrels September 2. May Howard's

Burlingame co. will perform here on Labor Day, September 4, when nearly ten thousand visitors will be in town.

LYNN.—THEATRE (Dady and Harrison, managers): Will open 29, 31 with Matheson and Bulger's In Gay Conny Island. The Royal Italian Juvenile Band 25. Sunshine of Paradise Alley 28.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Charles E. Blaney's A Boy Wanted will open the season 29. NEW LAWRENCE THEATRE (Charles J. Gorman, manager): This house will open for the season 29 with Edwin Gordon Lawrence in For Her Sake. The Black Patti Troubadours follow 30. 31. Glean Forest: Gorman's Imperial Japanese Troupe drew well 12-14. The London Vanderville co. comes 18-21.

WALTHAM.—PARK THEATRE (E. D. Davenport, manager): Season opened 29 with Charles E. Blaney's The Electrician which was very creditably presented to a crowded house. The theatre has undergone a great many improvements—new scenery, furniture, properties, and electric lights. Charles E. Blaney's A Boy Wanted 24. Carnival of Madrid 25-September 1. Joseph Green and Edward Rose in in repertoire 4-11. Shore Acres 18. Eight Bells 21. The Heartbeats 22. Courted Into 27. A Hot Old Time 28.

MELROSE.—OPERA HOUSE (W. E. Kendall, manager): The opening of the season 19 was most successful. Primrose and West's Minstrels filled the house from pit to dome. The Captain of the November 25. My Boys 28.

MICHIGAN.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Ferris Comedians 9-14; house crowded every night; good performances at popular prices. House dark 16-21.

GRAND HAVEN.—OPERA HOUSE (A. E. Andrews, manager): House dark 9-14. Turkish Bath co. 16.

NEWBORN.—TURNER OPERA HOUSE (F. A. Ellis, manager): A. G. Field's Minstrels 11; good house; performance excellent. Veriscope pictures of Corbett-Fitzsimmons fight packed houses 13 and 14. St. Plunkard 17. Wall and Johnson in repertoire 18-September 4.

ADRIAN.—NEW CROSSLAND OPERA HOUSE (C. D. Hardy, manager): This house will open the season with A. G. Field's Minstrels 11. George W. Kerr and his wife are spending a short vacation with Mrs. Kerr's mother. They go out with Lincoln J. Carter's new play, Under the Dome, this season. John Kelly, our popular tenor, having finished his studies in Detroit, has signed with C. G. Cohn's Comedians co., of Elkhart, Ind., which will produce Boyer and Chester's new opera, Dom Pedro, and leave for rehearsals at Elkhart 19. Charles Bowen, of the former team of Bowen Brothers and Long, acrobats, came home 12 for a few weeks' rest.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A Trip to Chinatown 27. GRAND OPERA HOUSE (F. H. Chase, proprietor): Edward F. Davis' U. T. C. co. 23-27.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): W. S. Hart 18-19 presented The Man in the Iron Mask. The Lady of Lyons, and Camille. Mr. Hart's work was above criticism and the work of the co. was excellent. Mr. Hart is deserving of a successful season.

GRAND RAPIDS.—GRAND (Orin Stair, manager): Season opened 16 with Salter and Martin's U. T. C., which has played to uniformly good business. The regular prices prevailing at this house are now 10, 15 and 25 cents. A Paper City 23.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): W. S. Hart, supported by an excellent co., to good business 13-15. Willard Newell 19-21.

IT. CLEVELAND.—NELSON'S OPERA HOUSE: Kelly and Mason made their first appearance as stars in the farce-comedy Who is Who? to a large and well pleased audience 19. The two comedians have a play that gives them a good chance to show their ability, and they are surrounded by a first-class co. The comedy is spirited and interesting from start to finish, and the specialties introduced are of the highest order. The music is all new and catchy, and the songs and choruses were well rendered.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Season opened 11 with W. S. Hart and excellent supporting co. in The Man in the Iron Mask. Mr. Hart gave a splendid delineation of the dual character of the role. At the end of the second act, Mr. Hart was presented with a beautiful Masonic floral piece by the Masonic lodge of this city. It was given on account of the heroic efforts that he made to aid two Saginaw Masons injured in a railroad wreck in 1886. Mr. Hart expressed his thanks in a graceful manner. ARBEITER GARDEN: Newell's Columbian Comedy co. drew large audiences 9-14.

MINNESOTA.

PARIBAUT.—OPERA HOUSE (Jack Hoefler, manager): Rogers' veriscope 11 to good business. William Roberts and Olive Martin in Don Cesar de Buzan 29; advance sale good. Fontanna Merry Makers 28. Loyd and Lorraine co. 30-September 4. In Old Madrid 17. Clay Clement 18. ITEMS: Manager Hoefler returned 11 from the East and reports his bookings very nearly complete. Wheat crops are good in Minnesota and the show business will be great here this season. The Giffen-Neill Stock co., of St. Paul, are booked over the Hoefler circuit.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Fontanna, hypnotism and mind reading, 16-21.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Andrews Opera co., 10, 11 in Martha and Pirates of Penzance; performance excellent, to good house.

DULUTH.—THE LYCEUM (L. N. Scott, manager): Dan Stuart's veriscope pictures 9-12 and matinee to fair business. TURNER HALL (Marka Brothers, lessees): Marka Brothers' Dramatic and Vaudeville co. closed a very successful six weeks' engagement 14, many people being turned away at each performance for lack of standing room. One of the most popular plays presented by this co. is a four-act drama by Fred J. Chapman, of Duluth. E. W. Marks has proved himself a popular and thorough manager, while Tom Marks, My Bell, and Baby George Bell have become great favorites. This co. will play a return engagement in September. THE PAVILION (W. S. Kusell, manager): Kusell Dramatic and Vaudeville co. continues to please appreciative audiences.

ANKATO.—THEATRE (Jack Hoefler, manager): Rogers' veriscope 10 to very good business. William Roberts and Olive Martin in Faust 21. Lloyd-Lorraine co. in Shakespearean repertoire 23-28. Francis Jones in Old Madrid 29-September 9. Clay Clement 11. Nolle McHenry in A Night at the Circus 13. Nate MacMahon's Circus played to jammed tents afternoon and evening Aug. 13; a very fine show; best of satisfaction. Clay Clement, Karl Gardner, and Hermann the Great have been booked over the Hoefler circuit for September. Prospects for show business this season are the best ever seen here, as wheat is going up and so are good crops.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Andrews Opera co. presented Martha 13 to a crowded house; the best opera ever presented here. Boston Comedy co. September 1-3.

MISSISSIPPI.

COLUMBUS.—ITEM: The contract for the new Opera House has been awarded to Lindwood and Buckst. Work has commenced and it is to be ready on November 1. The seating capacity will be 750, and the cost of erection is \$2,000.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Among the bookings for this season are: Sowing the Wind, Never Again, Banquet, The Gelsia, Al. G. Field's Minstrels, Hermann the Great, and many others. The building has undergone thorough repairs and the present outlook is for a prosperous season.

GREENVILLE.—OPERA HOUSE (H. E. March, manager): Season opens in September with Richards' Fringe's Minstrels, followed by Sowing the Wind, Banquet, Never Again, Hermann the Great, and many others. The building has undergone thorough repairs and the present outlook is for a prosperous season.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Mackward, managers): House dark. PERTLE SPRINGS CASINO (J. H. Christopher, proprietor and manager): Eugene May, lecturer, 17, 18. Robert Nourse, lecturer, 21, 22. Louis Favore, lecturer, 25-26. ITEMS: Charles L. Carter left 14 to join Wheeler and Fulton's A Trump's Dream co. at Chicago. Tom McMahon will join Louise Sedgwick and the two will wander the Tour of Cleveland, O., 20. G. Bert Rodney and Lucille Rodney left for Chicago 10. Margaret Terry, Walter H. Root, and London McCormick have all gone to St. Louis, Mo., to seek engagements.

LEXINGTON.—NEW GRAND (J. C. Venable, manager): Season will open September 29. J. C. Venable, who will manage this house during the coming season, has been connected with the Opera House for several seasons. He will look only first-class attractions.

NEXICO.—FRANKS GRAND OPERA HOUSE (Gearty and Worrell, managers): T. J. Wellmann Comedy co. canceled on short notice, week 9 (Fair week). For this date the management brought together a number of specialty people and gave a week of vaudeville. The Franklin Sisters, Nelson and Marguerite, Cole and Orefito deserve special mention. Agnes Carlton-Phillips in repertoire week 29. She September 3.

ST. JOSEPH.—TOOTHLE THEATRE (C. U. Philly, manager): Preliminary season will open 29-30 (Fair week) with Merritt and Davis' McSorley's Twins. The regular season will open late in September. When Manager Philly promises good attractions in quick succession. ITEMS: The Wonderland Theatre, formerly the Eden Masse, will shortly be opened as a high-class vaudeville theatre, with Wick Wagner, formerly of the Todd and Crawford, in charge. Helma Frederick, of this city, goes with The Bostonians this season, having already joined for rehearsals. For the first time in years, if not in the theatrical history of this city, a company of note is rehearsing here. The McSorley's here and are now rehearsing at the Todd and Crawford for a week. The co. includes Mark Murphy, John T. Tierney, Nat Wills, Marie Stuart, Marguerite Ferguson, the Adella Sisters, and others.

LOUISIANA.—BURNETT OPERA HOUSE (R. W. Young, manager): Mack Walker Scenic Specialty co. 16 to good business.

MONTANA.

BUTTE.—MURRAY THEATRE: Dark. PAVILION THEATRE (Dick Sutton, manager): The Faust Family of acrobats, and bell ringers filled the house all 9-14, and will continue 15-21. They will be followed by The Orphan Stars 23-28. ITEMS: Manager Sutton had more than two thousand paid admissions at Columbia Garden 15 to see the Faust Family and Professor Miller, acrobat.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): St. Perkins 13-14 to fair business.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefflerlin, manager): This new house is now completed and will be opened by the Huntington Broadway co. 19-21.

NEW JERSEY.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): The season at this house opened 16 with A Milk White Flag, which drew a large and appreciative audience. A Brecky Time gave a pleasing performance to a fair-sized house 18. The numerous specialties are excellent. The veriscope September 1. Mysterious Mr. Bugle 4. Oliver Byron 6. STAR THEATRE (Colonel W. M. Morton, manager): The final concert by Gleeckner's Orchestra was given 14 and drew a large and fashionable audience. William Bonnell 21. The Widow Goldstein September 1. Waste Comedy co. 2, 4. ITEMS: Caroline Miskel Hoyt, Charles W. Hoyt, Frank McKee, and a number of other professional people witnessed the production of A Milk White Flag 16. H. W. Taylor, in advance of the Elroy Stock co., was here 17.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): May Smith Robbins co. opened their season here 16 to a greatly pleased house. Goodrich's Wagon Show 16 to good business.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): George W. Kerr and his wife are spending a short vacation with Mrs. Kerr's mother. They go out with Lincoln J. Carter's new play, Under the Dome, this season. John Kelly, our popular tenor, having finished his studies in Detroit, has signed with C. G. Cohn's Comedians co., of Elkhart, Ind., which will produce Boyer and Chester's new opera, Dom Pedro, and leave for rehearsals at Elkhart 19. Charles Bowen, of the former team of Bowen Brothers and Long, acrobats, came home 12 for a few weeks' rest.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Gormans in Mr. Beane from Boston 25.

TRENTON.—ITEM: Manager O. H. Butler, of the Taylor Opera House, has returned from his summer vacation and is quite enthusiastic over the prospects for the coming season. He has booked a much better class of shows than Trenton has had in a long time, and feels sure that his efforts will be appreciated. The season will open with Marie Jan and Frank Tannhill, Jr. in The Nancy Hanks 23, followed by O'Hooligan's Wedding 25. The Devil's Auction 28. Town Topics 31. PEOPLE'S THEATRE (Cyrus W. Curtis, manager): This house will open under the new management September 2 with the Bentz-Santley co. for three days.

NEWARK.—THEATRE (J. R. Ward, manager): The George 6-11. H. R. JACOBS THEATRE (H. J. Jacobs, manager): Courted Into Court 28-September 4. Manager Ward will open 29-30. C. 2. KENT.

PLAINFIELD.—STILLMAN THEATRE (George Willey, manager): Fitz and Webster in A Brecky Time 17 to deservedly light business; poor satisfaction.

NEW YORK.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House dark. Season will begin 20 with the Corse Payton co. in repertoire for one week. My Friend from India September 4. The Pay Train 10. ITEMS: J. H. Jacobs, who left here for New York, has organized a repertoire, and will open the season at Dover, N. J., 25-29. Some of the people engaged are Gracie Emmett, Ellen Moretti, little Isabelle Dirksen, Mary Gould, Emma Wood, Jack Fowler, Victor Harvey, Robert Shaw, William Rosenquest, and David Goss. This will be the first appearance of little Isabelle Dirksen, who is but six years old. Bert Nunn, of Erie, Pa., has been engaged as stage-manager at the Allen for next season; Professor Asa Pratt has also been engaged to lead the orchestra.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): The Kennedy Players closed their week's engagement 14, playing A Celebrated Case and Daly's Daughters; audiences large and pleased. Donnelly and Girard in The Geeser 21. Town Topics September 2. Kellar 7. Madame Sans Gêne 14. De Koven and Smith's Opera co. 17. Lillian Kennedy in The Deacon's Daughter 18. ITEMS: Carl Spross, comedian, is in town, having just finished a summer engagement.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Primrose and West's Minstrels 16; large house; brilliant performance. Hoyt's A Trip to Chinatown 19. Wilbur Opera co. 25-September 4. ITEMS: The Wilbur Opera co. are here rehearsing for the opening of their regular season 25.

FONDA.—OPERA HOUSE (Isaac A. Rose, Jr., manager): Opening will occur September 4 with Slaters and Hodge co. in repertoire. Week of 13 house dark. McFadden's Masquerade 21. Me and Jack 24.

LYONS.—MEMORIAL HALL (John Mills, manager): The season will open here September 9 with Blaney's Ruggance Check, followed by Russell's Comedians 17 and The Pay Train 21. ITEMS: John J. Black is in town making arrangements for rehearsals of A Big Heart, in which he will star this season under the management of F. J. Wyckoff of this city. Season will open September 1.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessey, manager): Primrose and West's Minstrels gave a good performance to big business 14. Ezra Kendall's monologue was especially witty and taking, and Carroll Johnson's singing of negro ditties was noteworthy, as was the Schrode Brothers' acrobatic act. Tony Pastor's co. 24-25. ITEMS: Late Vrethman left 18 to join Smythe and Rice's My Friend from India co. The opening attraction for the new Vrethman, September 15, will be the Russell, Fox and D'Angelo Opera co. in The Wedding Day. More Reia was in town 16.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Primrose and West's Minstrels 16; packed house. Kennedy's Players 23-28.

CONOES.—CITY THEATRE (Williams and Powers, managers): New Gypsy co. 9-14 to poor business.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Season will open 25 with Hoyt's A Trip to Chinatown. Russell's Comedians September 2. Opheim's Comedians 4-11. For Fair Virginia 14. Some of the best attractions on the road are booked for this house the coming season.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager): There will be no attraction at the Dewey until September 1, when Bo-Pop will open its season, as well as the regular Fall and Winter season of the house. The company for Bo-Pop will be shipped here 25. The company will arrive 29 and will devote the next two days to final rehearsals. The Rays in A Hot Old Time 4.

GLOVERVILLE.—KASSON OPERA HOUSE (A. L. Correll, manager): The season was opened 18 with A Trip to Chinatown. The house was very good and the place was put on in first-class shape. It was their first performance this season. The Flints 20-September 4.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Both, managers): House dark 16-21. The Dazzler September 1. ITEMS: SISK'S OPERA HOUSE (Samuel Cox, manager): House dark.

UTICA.—OPERA HOUSE (H. E. Day, manager): House dark 16-21. A Stranger to New York 23. Bo-Pop September 2. ITEMS: The house has been thoroughly cleaned and renovated during the summer months. Day announces an unusually strong list of attractions for the coming season.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): The season will open 25 with Hoyt's A Trip to Chinatown. ITEMS: Carpenter, scenic artists, and decorators have been busy engaged in remodeling and improving the Opera House. Mr. Dellinger has booked many of the largest and best attractions and a prosperous season is expected. F. F. Spelman left last evening for Chicago, where he has an engagement with a repertoire co.

ELIZABETH.—LYCEUM THEATRE (Wagner and Reis, managers): Primrose and West's Minstrels 18. Large house. Pudd'nhead Wilson 20.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolfe, manager): House dark week 16-21. Primrose and West's Minstrels 23. COOK'S OPERA HOUSE (S. S. Shubert, manager): Lorraine Hollis, supported by a fairly good company, appeared in Forget-Me-Not 16-18 and The Tigris 19-21; business was good. Henry W. Wanted 22-25. ACADEMY OF MUSIC (Louis C. Cook, manager): Hendrick Hudson 23-25.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Russell's Comedians will open the season at this house September 4. Boston Ideals in repertoire 6-11. ITEMS: Manager Hutchinson while in charge of this house last season secured some first-class attractions for this season. Numerous improvements have been made on the stage during the summer.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Antislavery 19-21. Blaney's A Baggage Check September 2.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): J. Al. Sawtell closed a good week's business 14, presenting The Captain's Mate, Maine and Georgia, On the Hudson, Little Detective, True as Steel, Around the World in 80 Days, Herbert L. Flint, hypnotist, accompanied by Ida St. Claire, contralto, and an excellent co., opened a week's engagement 16 to a packed house; they gave a very richly provocative performance. The Alma Chester co. in repertoire 23-28. Charles E. Blaney's A Baggage Check 31. Hoyt's A Contented Woman September 2. The Prodigious Father 3 to be followed by Henshaw and Ten Broeck in A Night in New York, and the Rays in A Hot Old Time.

TOWNS HALL. (Leonard and Eddy, managers): Tony Pastor, with a refined co. of vaudeville artists, opened the season at this house 16 to a very large and fashionable audience. Special mention should be made of the De Filippis, the Ellinore Sisters, and Edwin Latell. Lecture by Henry Austin Adams, M.A., 20. A Stranger in New York 23. The bellmen of the United States Hotel gave a very pleasing entertainment for the benefit of the Saratoga Hospital 19 to a good house. CONVENTION HALL (Leonard and Eddy, managers): The Black Patti's Troubadours with a better co. than ever before made their annual visit here 13-14, with matinee 14; also sacred concert 15, to large and satisfactory business. The international cake walk, held 18, was an unqualified success. The attendance was very large. The Buffalo Quartette, of Cincinnati, assisted. An exhibition of artistic work was given by Mr. and Mrs. Luke Blackburn and Mr. and Mrs. Farrell, champion cake walkers of the world. The fairy extravaganza, Princess Rosebud, was given by 115 children for benefit of the Y. M. C. A. 19 and 20 to large and well pleased audiences. ITEMS: W. Jerald Simpson, late leader of the Saratoga Citizens' Band, has accepted a similar situation with the Boston Comedy co. band and orchestra. He will leave his Saratoga home 31. Frank Hunter Patter, assisted by eminent artists, will give a song and piano recital at Spencer Trask's "Yaddo" 23. Harriet Cady of New York will give an instrumental concert in the United States Hotel parlor 24. Mrs. F. P. Whitney, Boston's favorite soprano, is spending a few weeks in town. The celebrated German pianist, Franklin Adele Lewing, is in town. Fred E. Wright, business-manager for Hoyt's A Stranger in New York, was in town 18.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): James B. Mackie in Little Jack Horner 15 to light business on account of the hot weather; co. good; audience pleased. Devil's Auction September 1. Sowing the Wind 13. ACADEMY OF MUSIC (Crawford and Pence, managers): Al. G. Field's Minstrels 25.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): The season was opened by James B. Mackie in Little Jack Horner 4 to a good house.

DURHAM.—OPERA HOUSE (Hallory and Hackney, managers): Al. G. Field's Minstrels will open the house 28. Lillian Lewis September 28.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Dark for week ending 14. The Andrew McPhoe's Dramatic co. under canvas 19-21 in Temptation of Money, Held in Slavery, and The Blackthorn, Lincoln J. Carter's success. The Heart of Chicago, The present season here will be opened early in September by the Louis James co. in elaborate productions of Othello, Spartacus, and Julius Caesar. The following will also appear during the month: Tennessee's Fardner, Al. G. Field's Colored Minstrels, The Dazzler, My Friend from India, A Trip to Chinatown, and Herrmann.

ALBION BRUAKER.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Professor McEwen, the great Scottish hypnotist, closed a very successful week's engagement 14. His entertainments have been instructive as well as decidedly entertaining. His earnestness has inspired interest in the science of hypnotism, while his genial, unaffected manner, both on and off the stage, has made many friends for him.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): House dark 9-14. Lincoln J. Carter's Heart of Chicago 25. Al. G. Field's Minstrels September 4. The regular season will open at the Metropolitan September 10, when Louis James will appear in Spartacus. Tasty souvenir programmes will be presented to the patrons of the theatre on this occasion. ITEMS: Andrew McPhoe's Dramatic Specialty co. appeared under their own canvas in repertoire 12-14; performance was creditable, with very good specialties introduced between acts; inclement weather caused poor business.

OHIO.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): Al. G. Field's Minstrels 16 to S. R. O. The initial performance moved along in a smooth manner, which showed the master hand of Dan Quinlan, stage-manager. The costumes and scenery were entirely new and showed to the best advantage; the specialties were the best that were ever seen here with any minstrel. Ollie Young, Billy Van, Munda and Miller, and the Cornelia family came in for a liberal share of the applause. The success of the programme was fine. Will Walford, E. C. Clifford, Rose Froumer, C. Leedy, and Harry Sheldon rendered their roles in an artistic manner. The performance as a whole was unquestionably the best ever seen here. HIGH STREET THEATRE (Albert Owens, manager): Richards and Pringle's Georgia Minstrels 19-21. ITEMS:

John W. Vogel's Darkest America gave a dress rehearsal here 17; the performance went with a snap and dash that was refreshing; the specialists are of the best and they are sure to make a hit; the band is one of the best, being far superior to most of a similar nature.

EAST LIVERPOOL.—NEW GRAND (James Norcia, manager): Hi Henry's Minstrels 14 to the capacity of the house.

BRONTON.—MASONIC OPERA HOUSE (B. F. Ellis, manager): Al. G. Field's Minstrels opened the season here 17 to a large and enthusiastic audience; performance very fine. Darkest America September 1. Vitasec 4-6.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Lillian Sack, supported by Felix A. Vincent, opened 16 for one week; business good; and performance, exceedingly pleasing. Repertoire: Chic, Insulting, The Cock and the New White Slave, and The Organ Grinder. ITEMS: C. B. Holliday has signed for his fifth season as advance agent of Himmelman's Ideals, and leaves in a few days—Felix A. Vincent, while in Parkersburg, Va., met John Himmelman, the old comedian who prompted Mr. Vincent in 1881.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Hi Henry's Minstrels opened the season 13 to S. R. O.; satisfactory performance. McCauley Patton co. in repertoire 23-25.

MASSILLON.—NEW ARMOY (G. C. Haverstick, manager): McCauley Patton co. 16-21, repertoire: good houses; good co. Aja John 28-September 4. Gorman Brothers in Mr. Beane from Boston 8. Murray and Mack 20. Darkest America 25.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Will open 31 with Vogel's Darkest America. ITEMS: Kate Rivers, of this city, has joined Blaney's A Boy Wanted co.

LEIA.—FAUBOT OPERA HOUSE (Howard G. Hyde, manager): The Baldwin-McVie co. began a three nights' engagement 12, and presented in turn All the Comforts of Home, Sam'l of Posen, and Master and Man, while Rip Van Winkle was the Saturday matinee attraction; packed houses greeted them at each performance; co. is most excellent and they have a fine repertoire. Mr. Baldwin will present a new play, The Westerner, 18. Tennessee's Fardner 21. ITEMS: During the past few weeks the scenic artists, decorators, etc., have been busy engaged in the theatre, with the result that today the Faubot is one of the most beautiful as well as one of the best equipped houses in the State.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Deaman, managers): The Graham-Karle co. will open this house in repertoire 23-28. Gardner, 30-September 4. The management has secured a fine line of attractions for the coming season. ITEMS: The Whitney Brothers are here rehearsing. They have a number of new novelties this season.

TIFFIN.—NORRIS'S OPERA HOUSE (Charles L. Bristol, manager): Tennessee's Fardner opened its season and that of the Opera House 16 to only fair attendance, but seemed to give general satisfaction. This also marked the opening of the regular season at the Opera House. ITEMS: Manager Bristol has not yet returned to the city from his summer outing, but his interests are fully looked after by Assistant Manager Robert Gilland, who says that prospects for a good season are very bright.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. S. Cowden, manager): ITEMS: This house was leased 14 to the Golden Cross Entertainment, with T. S. Cowden, manager, and A. L. Broadamer, treasurer. Nothing but first-class attractions will be booked, and it will be opened about September 15.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): The Land of the Living was presented for the first time on any American stage at the People's 15. The piece is about the average of melodrama. A good-sized audience manifested appreciation of the co.'s efforts. Lillian Washburn and H. W. Fenwick have the principal parts and share honors equally. Florence Simoni and Thomas W. Hill, the subre and comedian, made themselves favorites by their singing and dancing. Other members of the co. are Leo Hardman, A. L. Field, Phil McCarthy, A. L. Potter, F. Grell, Lora A. Cleft, Kate C. and Mary Medinger.

ELYRIA.—OPERA HOUSE (W. E. Park, manager): Dykeman and Matthews associate managers; John A. Himmelman's Ideals will open the house 19 with The Hand of Fate, and present other plays of their repertoire 21-26 and 28. They will rehearse here for two weeks.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Bryant and Watson's American Burlesques 12; performance good; house fair. Season will open 20 with Hoyt's A Milk White Flag; advance sale good. White Elephant 21.

OREGON.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): The Alcazar co. in French Fovors' Chinese drama, The First Born, and Lost for a Day to big business 12. Co. and performance very good. Somers Family Concert co. 21.

PENNSYLVANIA.

YORK.—OPERA HOUSE (B. C. Penta, manager): The house is now ready for the opening of the ensuing season, and is in most excellent shape. The stage and its various adjuncts have been renovated and new decorations and electrical effects have been introduced. In fact, the entire house has received attention. The prospects for a good season are very good, owing to the rapid improvement of business in all manufactures and trades. The season will open 31 with The Nancy Hanks. Among the attractions booked are Robert E. Adams, The Wrong Man, Robert Mantell, My Wife's Step-Husband, Creston Clarke, Madame Sans Gêne, Sinalad, Margaret Mather, Sousa's Band, Koller, Primrose and West, Eight Bells, Hendrick Hudson, Jr., Darkest America, The Girl from Paris, The Wizard of the Nile, Blue Jeans, and others. ITEMS: Manager Penta is now at the seashore with his wife, and incidentally will reach New York on a business trip.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): ITEMS: Manager Gahan will open the playhouse with a piano recital and concert on September 1. Stage-Manager Bert Copenspire has made some wonderful improvements for the benefit of the co., visiting this season.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Payton's Comedy co. 9-14 in The Banker's Daughter, My Husband, The Orphan, Woman Against Woman, An Unequal Match, and Alone in London to good business and well-pleased audiences; co. good; at popular prices. A Gay Girl from Paris September 1. VALLAUNT PARK: Hoy's concert and Lockwood's mazzinco 16-21 to fair houses and appreciative audiences. ITEMS: Jacob Brocius, treasurer of Vallant Park, received a handsome cane from the Burton Stanley Opera co.

SCRANTON.—ACADEMY OF MUSIC (Burgunder, Wagner and Reis, managers): Corse Payton co. in repertoire 16-18 to large business. The co. is well liked and the specialties first-class. THE LYCEUM (Burgunder, Wagner and Reis, managers): Dark 16-21. DAVIS THEATRE (George E. Davis, manager): Dark 16-21.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Burgunder, manager): The season will open 24 with Charles H. Yale's Forever Devil's Auction.

EAST STROUBSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Season here will open 11 with Max Smith Robbins in Little Trizie. ITEMS: This will make the fourth time that Little Trizie has played the Academy.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Payton Comedy co. in The Banker's Daughter 16 to good business. Russell's Comedians 25. The Girl from Paris 1.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): Fred Elder's Night Owls played a fair sized audience 18; performance very good and costumes bright and attractive. The regular season will open 30 with the Spencers as the attraction for the week, followed by the Gormans in Mr. Beane from Boston September 4. ITEMS: Local Manager S. S. Vail has returned from a four weeks' vacation, partly spent at his parents' home at Auburn, and partly at Syracuse, N. Y. He reports a very enjoyable time spent with many old friends.

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C. D. WHEELER, Special Agent, JOHN C. PAIGE & COMPANY, 20 Kilby St., Boston, Mass.

Dear Sir:—I beg to acknowledge receipt of Draft for Five Thousand Dollars (\$5,000), payable to my mother, Mrs. Mary MacDonald, in full settlement of claim on account of Accident Policy which you issued to my sister, Miss Sadie MacDonald, of Hoyt & McKee's Australian Company.

I wish to thank you for the great care and attention which you gave in preparing the proofs upon the return of the company from Australia, and presenting same to the Insurance Company; also for your interest in securing so prompt and satisfactory a settlement.

Yours respectfully,

MARGRETE MACDONALD, of Hoyt & McKee's "A Milk White Flag" Co.

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C. D. WHEELER, No. 20 Kilby St., Boston; or, Hotel Metropole, New York, week of August 23d.

tracted a fair sized audience 18; the co. and the stage settings are very good, but the melodrama is very cheap. The Gormans 20.—CONESTOGA PARK THEATRE (The Lancaster Traction Co. managers): The Kane Opera co. produced for the first time in this city Audran's The Bridal Trap, and drew good houses. 16-21. The Monopoles 22-23.—ROCKY SPRINGS PARK THEATRE (H. B. Griffith, manager): The Metropolitan Minstrels and Edison's projectoscope did fair business 16-19.

WARREN.—LIBERTY THEATRE (F. R. Scott, manager): Payton's Comedy co. is handsomely billed for their opening in The Banker's Daughter 23. They remain during the week, presenting a repertoire, including The Octoroon, Woman Against Woman, An Unequal Match, My Husband and I, and Alone in London, at popular prices. My Friend from India September 1.—ITEM: Manager J. T. McAnley has been renewing old acquaintance and looking after the Payton interests during the week.

FOREST CITY.—DAVIS OPERA HOUSE (M. J. Collins, manager): The verisimilitude of the Corbett and Fitzsimmons fight will be the opening attraction September 23. During the Summer electric lights have been placed throughout the house and several other needed improvements made. In consequence of the coal mines and factories working full time we think this will be one of the most prosperous theatrical seasons this city has known for some years.

HARRISBURG.—GRAND OPERA HOUSE (Markley and co. managers): When London Sleeps opened the season in this city 19 and was well attended. The play and co. gave satisfaction. It is a melodrama of the good old type. Corbett and Fitzsimmons, views 2-24. The Broadway Girl 25.—PAXTANG PARK (Harrisburg Traction Co. managers): Danny Mann and Donna's Comedy played to good business 16-21. Arthur Young's selected Vaudeville co. 23-25.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): The season will open 30 with Hi Henry's Minstrels. Among the other attractions booked for the season are the following: The Captain of the Horse, A Sporting Cross, James A. Herne's Shore Acres, Al. G. Field's Minstrels, Darkest America, Francis Jones co. in Old Madrid 21. LA CROSSE.—THEATRE (J. Stradilpha, manager): The Lloyd-Loraine co. played to another week of big business 9-14. Roberts Martin co. in Faust 17. Lincoln J. Carter's Heart of Chicago 30.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (J. Christy, manager): Rowland's Players produced Blue Jeans 14, drawing a large and well-pleased audience. The co. closes its engagement September 15.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Season opened with Al. G. Field's colored minstrels 16 to packed house; performance very good.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Francis Jones in Old Madrid 9 to full house; audience well pleased. George's Operatic Minstrels 17; fair house; good performance.

PORTAGE.—OPERA HOUSE (A. E. Carnegie, manager): In Old Madrid 17 to big business and well pleased audience. George's Minstrels 23.

WYOMING.

LARABIE.—OPERA HOUSE (H. E. Root, manager): Local talent 12 in musical benefit. Professor Sawkins in Black Art 13-18; performance good.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Crowell-Emery-Mason co. in David Garrick 10, in Dixie Land and Molly Bawn 11, Dr. Jekyll and Mr. Hyde 12. A Tennessee Heiress 13. A Fatal Likeness and Our Candidate 14, to fair business. House dark 16-21. More co. 22.—MECHANICAL INSTITUTE (C. A. Everett, manager): Margaret Andin co. in Pygmalion and Calisto at matinee 14 to large audience; an excellent performance.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): The verisimilitude pictures drew large houses 16-21. The house will resume business 23, opening with Kelly and Mason in their new musical farce-comedy, entitled Who is Who.—ITEM: The roof garden at the island, under the management of Rich and Ramsey, closed 21, owing to the continued cool weather.—Drew A. Morton, of the Theatre Francaise, Montreal, was in town 19.

MONTREAL.—This is our last week of dullness and most of the theatre will be in full swing by 23. This is rather an early opening, but the Provincial Exhibition 19-23 will bring a large number of strangers into town and probably mean good patronage for the theatres.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Will open September 7 with Pablo Morris Bellas of Shandon 13. The Brownies 14, 15. Lewis Morrison 17.—ITEM: The Grand is undergoing extensive improvements; the stage has been enlarged, and when completed the theatre will be the handsomest in Ontario.

YARMOUTH.—MUSIC HALL (J. D. McCalfe, manager): Rufus Somerby's Theatre of Dwarfs 17, 18 to good business. Kanwamuna's Japanese Minstrels made a great hit. This is the best co. of its kind ever seen here.

VERMONT.

ST. JOHNSBURY.—STANLEY OPERA HOUSE (C. A. Chapman, manager): Gorton's Minstrels 19 gave an excellent show to a good house. Raymond's Comedians 23-25.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): The preliminary season was opened 18 with James B. Mackie in Little Jack Horner; it was the first production of the piece and went very smoothly; it abounds in pleasanties and gives Mr. Mackie an excellent chance to display his ability as an actor. The specialties were good, particularly those of the Dunbar Sisters. Owing to the heat, business was only fair. The S. R. Ellis co. played Double Scotland and Darkest Russia 19-19 to fair business. W. A. Brady's Humanity 23.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leach, manager): Season opened 18 with Bonnie Scotland presented by a capable co. to good business. Darkest Russia 17 to a large and well pleased audience. Humanity 23. Al. G. Field's Minstrels 25. Devil's Auction 30.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The losses of the Academy of Music have re-negated the services of Mr. C. W. Beckner for the season of 1897 and '98, much to the gratification of the theatregoing people in this city, where he has many friends. The season will open 19 with Al. G. Field's Minstrels. W. A. Brady's Humanity 23.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Al. G. Field's Minstrels 23.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Foster, manager): Al. G. Field's Minstrels 18 to S. R. O. An extra gallery had to be put up to accommodate the crowd. Three special trains were run from the adjoining coal fields, and about five hundred people were turned away at the doors.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Corbett-Fitzsimmons pictures to full houses 12.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Season opened 19 with Hoyt's A Milk White Flag to a large and fashionable audience. S. R. O. sign displayed before curtain was up; performance excellent. Thomas W. Keene 31. The Broadway Girl September 2. Darkest America 4.—ITEM: W. E. Kemery succeeds the old management of Smith and Kemery. He has thoroughly cleaned, repainted and refitted the theatre, which his many patrons will no doubt appreciate.

WHEELING.—OPERA HOUSE (F. Riester, manager): House will be opened by Thomas W. Keene September 1.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Season will open with Richards and Pringle's Minstrels 23-25. Broadway Girl 30-September 1. In the Name of the Czar 2-4.

SISTERSVILLE.—OPERA HOUSE (Col. W. H. Turner, manager): Season will open 26 with Richards and Pringle's Georgia Minstrels. The New Bad Boy September 8.—ITEM: The stage of the Opera House has been enlarged. Colonel Turner has looked some of the best attractions on the road for this season.

CLARKSBURG.—TRADE'S GRAND OPERA HOUSE (Harne and Hornor, managers): Season will open September 7 with Darkest America for three nights, followed by Fitz and Webster 16. James Young 23.

WISCONSIN.

ASHLAND.—GRAND OPERA HOUSE (John Wels, manager): The Fontana, hypnotists, 9-14 to fair houses.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): A general renovation has been going on prior to the opening, September 9, with Litt and Davis' She.

FOND DU LAC.—CHERRY OPERA HOUSE (W. H. Stoddard, manager): Dark 9-15. Al. G. Field's Minstrels 17.

BARABOO.—THE GRANDE (F. E. Shultz, manager): William L. Roberts and co. in Don Cesar de Bazan 14 to good house; appreciative audience. Francis Jones co. in Old Madrid 21.

LA CROSSE.—THEATRE (J. Stradilpha, manager): The Lloyd-Loraine co. played to another week of big business 9-14. Roberts Martin co. in Faust 17. Lincoln J. Carter's Heart of Chicago 30.

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LARABIE.—OPERA HOUSE (H. E. Root, manager): Local talent 12 in musical benefit. Professor Sawkins in Black Art 13-18; performance good.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Crowell-Emery-Mason co. in David Garrick 10, in Dixie Land and Molly Bawn 11, Dr. Jekyll and Mr. Hyde 12. A Tennessee Heiress 13. A Fatal Likeness and Our Candidate 14, to fair business. House dark 16-21. More co. 22.—MECHANICAL INSTITUTE (C. A. Everett, manager): Margaret Andin co. in Pygmalion and Calisto at matinee 14 to large audience; an excellent performance.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): The verisimilitude pictures drew large houses 16-21. The house will resume business 23, opening with Kelly and Mason in their new musical farce-comedy, entitled Who is Who.—ITEM: The roof garden at the island, under the management of Rich and Ramsey, closed 21, owing to the continued cool weather.—Drew A. Morton, of the Theatre Francaise, Montreal, was in town 19.

MONTREAL.—This is our last week of dullness and most of the theatre will be in full swing by 23. This is rather an early opening, but the Provincial Exhibition 19-23 will bring a large number of strangers into town and probably mean good patronage for the theatres.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Will open September 7 with Pablo Morris Bellas of Shandon 13. The Brownies 14, 15. Lewis Morrison 17.—ITEM: The Grand is undergoing extensive improvements; the stage has been enlarged, and when completed the theatre will be the handsomest in Ontario.

YARMOUTH.—MUSIC HALL (J. D. McCalfe, manager): Rufus Somerby's Theatre of Dwarfs 17, 18 to good business. Kanwamuna's Japanese Minstrels made a great hit. This is the best co. of its kind ever seen here.

ARENA.

ST. PAUL, MINN.—MacMahon Brothers' Circus will show here for a week, beginning 20.

WINSTED, CONN.—Price and James' one-ring circus 18 to 17 to good business. It is one of the best one-ring circuses ever seen here.

BOONTON, N. J.—The Goodrich Circus 13 to good business; performance excellent.

PLYMOUTH, MASS.—Ward's Great London Shows, which have been reorganizing here for the past two weeks, will start out for the Fall season 21. Opening date is in Kingston, Mass.

MANKATO, MINN.—MacMahon's Circus played to full tents 13 afternoon and evening, and gave a very fine show.

SIOUX CITY, IA.—MacMahon's Circus to large business 9, 10.

OTTAWA, CAN.—Leon H. Washburn's Circus to fair business 10.

TOLEDO, O.—Buffalo Bill's Wild West pleased two immense crowds 17.

ELYRIA, O.—Her Burke and De Witt's Royal Circus gave a creditable performance 16 to very slim house. The rain prevented them from showing in the evening. Barnum and Bailey September 11.

PETERSBURG, ILL.—J. H. La Pearl's Circus 14 to fair business. The band is the best feature.

FARGO, N. D.—Professor Gentry's Dog and Pony Show 13 to 14 to good business. This is the largest and best show of its kind ever given here. The animals are trained to the highest degree of excellence.

LITIA, O.—Buffalo Bill's Wild West Show 18.

LYONS, N. Y.—Forepangh and Sells Brothers' Circus 16 to an immense audience. The Zoo at the New England Fair, Righty Park, is playing to the capacity of the canvas and making a great hit.

MONONGAHELA, PA.—The Great Wallace Shows gave two very good performances here 17; fair attendance, considering effect of coal miners' strike in this valley.

OSWEGO, N. Y.—Forepangh and Sells Brothers' Circus is billed for September 14.

PEORIA, ILL.—Buffalo Bill's Wild West Show will exhibit here 20.

JAMESTOWN, N. Y.—Buffalo Bill's Wild West Show gave two good performances here 11 to large business. A sad accident occurred to William Shultz, one of the German Cuirassiers, whose horse stumbled and threw him to the ground, breaking his left leg just above the ankle. He went at once to the hospital here, where the best of medical service was furnished him. He was on a thoroughgoing traveling with the show to see the country, and was to have left 25 for Germany. He is improving very nicely and will be able to go in about five weeks if all goes well.

ALLENSVILLE, KY.—M. L. Clark's Wagon Circus billed for 20.

PEEKSKILL, N. Y.—Sautell's Circus exhibited here 18, giving a very satisfactory performance to packed tents both afternoon and evening.

GRAND ISLAND, NEB.—Campbell Brothers' New United Shows 16 to good business afternoon and evening. Ringling Brothers' Shows billed for 27.

NEW CASTLE, PA.—Wallace's Shows gave excellent satisfaction to big business afternoon and evening of 11.

BAY CITY, MICH.—The Barnum and Bailey's Circus drew crowds 12.

PORTSMOUTH, O.—Wallace Brothers' Circus will show here September 7.

PITTSBURG, PA.—Buffalo Bill's Wild West aggregation gave four exhibitions here 13, 14, and the attendance ran up into thousands. The performance was fully up to the paper on the walls. Colonel Cody was the recipient of a great deal of social attention while in the city. Barnum and Bailey's Circus is booked for September 29.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WASTED (Eastern): Chas. E. Blaney; W. B. McCallum, mgr.; Rochester, N. Y., Aug. 23-25. Oil City, Pa., 27. Butler 30. Pittsburgh 30-Sept. 4. Syracuse, N. Y., 6-8. Troy 9, 10. Schenectady 11. Philadelphia, Pa., 13-15.

A BOY WASTED (Western): Chas. E. Blaney; J. M. Hyde, mgr.; Waltham, Mass., Aug. 23. Marlboro 25. Lawrence 28. Gloucester 27. Haverhill 29. ADA REHAN (Augustin Daly, mgr.): Stratford-on-Avon, Eng., Aug. 27. Manchester 30-Sept. 4. Leeds 6-11. Birmingham 13-14. Edinburgh, Scotland 23-25. AGNES CARLETON-PHILLIPS (Alphonso Phillips, mgr.): Peoria, Ill., Aug. 23-25. Mexico, Mo., 30-Sept. 5.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ALMA CHESTER (Oscar W. Dibble, mgr.): Saratoga Springs, N. Y., Aug. 23-25. Holyoke, Mass., 30-Sept. 4. Worcester 6-11.

ARNOLD WELLS: Chattanooga, Tenn., Aug. 23-25. BROAD PRINCE (F. A. Wade, mgr.): Deadwood, S. D., July 25-indefinite.

BETTS-LOUIS (Molander and Murray, mgrs.): Brainard, Minn., Aug. 23-25. Melrose 30-Sept. 4. Alexandria 6-11.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Savannah, Ga., Aug. 23, 24. Atlanta 25, 26. Mobile, Ala., 27, 28. New Orleans, La., 29-Sept. 4.

BREEZY TIME (Southern): Fitz and Webster, props. and mgrs.; Philadelphia, Pa., Aug. 23-25.

BURCH OF KEYS (Gus Bodmer, mgr.): Detroit, Mich., Aug. 23-25. Ypsilanti 30, Adams 31. Monroe, Sept. 1. Toledo, O., 2-4. Ft. Wayne, Ind., 4. Kendallville 7. Albion, Mich., 8. Battle Creek 9. Muskegon 10. Grand Haven 11.

CAMERON CLEMENS (B. J. Lander and Co., mgrs.): Pottsville, Pa., Aug. 30-Sept. 4. Reading 6-11.

CARLETON-PHILLIPS: Peoria, Ill., Aug. 23-25. CASTLE SQUARE COMEDY: Boston, Mass., Aug. 9-indefinite.

CHASE-LISTER: Mount Pleasant, Ia., Aug. 23-25. CHOATE DRAMATIC: Blair, Neb., Aug. 23-25.

CORA VAN TASSEL (Frank W. Lane, mgr.): New Haven, Conn., Aug. 30-Sept. 4. Bridgeport 6-11.

CORSE PATTON (W. E. Denison, mgr.): Wilkes-Barre, Pa., Aug. 23-25. Johnstown 30-Sept. 4. Altoona 6-11. CUMMINS STOCK: Cleveland, O., Aug. 23-25.

DANIEL SULLY (Willie E. Boyer, mgr.): Mt. Vernon, N. Y., Aug. 27. Bristol, Conn., 30. Worcester, Mass., 30-Sept. 4. Holyoke 6-8.

DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Springfield, O., Aug. 24, 25. Dayton 26-28. Chillicothe 30. Portsmouth 31. Ironton Sept. 1. Gallipolis 2. Marietta 3. Parkersburg, W. Va., 4.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Savannah, Ga., Aug. 23, 24. Atlanta 25, 26. Mobile, Ala., 27, 28. New Orleans, La., 29-Sept. 4.

EDNA WOOD: En route through Brazil, S. A.—indefinite.

8 BELLS (W. E. Black, mgr.): Gloucester, Mass., Aug. 24. Amesbury 25. Portsmouth, N. H., 26. Portland, Me., 27, 28. Lewiston 30-Sept. 1.

ELDON'S COMEDIANS: Ashland, O., Aug. 23-25. New Bremen 30-Sept. 4. Upper Sandusky 6-11.

ELROY STOCK: Elizabeth, N. J., Aug. 23-25. Harrisburg, Pa., 30-Sept. 4. York 6-11.

FABIO BONANI (J. B. Murray, mgr.): Hartford, Conn., Aug. 23, 24. No. Adams, Mass., 25. Rutland, Vt., 27. St. Albans 28. Montreal, Ont., 30-Sept. 4.

FERRIS COMEDIANS (Dick Ferris, mgr.): Oshkosh, Wis., Aug. 23-25. Appleton 30-Sept. 4. Berlin 6-11.

FOR HER SAKES (Edwin Gordon Lawrence, mgr.): Lawrence, Mass., Aug. 23-25. Lowell 26-28. Fall River 30-Sept. 1. Bridgeport, Conn., 24. Philadelphia, Pa., 6-11.

FRAWLEY STOCK: San Francisco, Cal., June 7-indefinite.

GIFFEN-NEILL: St. Paul, Minn., Aug. 9-indefinite.

GOOD MR. BEST: New York City Aug. 23-indefinite.

GRANHAM EARLE (Chas. H. Rowland, mgr.): Greenville, O., Aug. 23-25. Plymouth, Ind., 30-Sept. 4.

HEART OF CHICAGO (Southern): Lincoln J. Carter, prop.; F. C. Wolton, mgr.; Chicago, Ill., Aug. 29-Sept. 1. Rock Island 5. Davenport, Ia., 6. Quincy, Ill., 7. Nevada, Mo., 8. Carthage 9. Springfield 10, 11.

HEART OF MARYLAND (David Belasco, prop.): H. C. Husted, mgr.; San Francisco, Cal., Aug. 16-Sept. 11.

JAMES B. MACKIE: Macon, Ga., Aug. 24. Columbus 25. Americas 26. Montgomery, Ala., 27, 28. New Orleans, La., 29-Sept. 4.

JOSEPH GREENE (Frank Harriman, mgr.): Bar Harbor, Me., Aug. 23-25.

KELLY AND MAHON (Geo. H. Nicolai, mgr.): Toronto, Can., Aug. 23-25. Buffalo, N. Y., 30-Sept. 4.

KENNEDY PLAYERS (H. Brooks Hooper, mgr.): Troy, N. Y., Aug. 23-25. Red Bank, N. J., 30-Sept. 4. Lancaster, Pa., 6-11.

KINNEMAN-MARTILL STOCK: Shelbyville, Ind., Sept. 6.

LAND OF THE LIVING (Jesse Burns, mgr.): Cincinnati, O., 12-23. Louisville, Ky., 20-Sept. 4. St. Louis, Mo., 5-11.

LITTLE TRICKS (May Smith Robbins; Fred Robbins, mgr.) Paterson, N. J., Aug. 23-25.

LYCEUM THEATRE STOCK (Dan Frohman, mgr.): Chicago, Ill., Aug. 16-indefinite.

MACAULEY-PATTON (Harry Levy, mgr.): Alliance, O., Aug. 23-25. Circleville 30-Sept. 4. Chagrin Falls 6-11.

MAN FROM MEXICO: Paterson, N. J., Aug. 27, 28.

MARSH BROS.: West Superior, Wis., Aug. 16-Sept. 11.

MAUD HILLMAN (W. G. Snelling, mgr.): Andover, N. Y., Aug. 23-25. Johnstown 30-Sept. 4. Newburg 6-11.

McKILLIAN: St. Ignace, Mich., Aug. 23, 24. Port Arthur, Can., 25, 26. Ignace, 27. Rat Portage 28, 29. Winnipeg 30, 31. Morden Sept. 1. Pilot Mound 2. Manitowish 3. Miamia 4.

McINTYRE THE SPORT: Fall River, Mass., Aug. 25.

MEYER-THORNE: New Berlin, N. Y., Aug. 23-25.

MC SORLEY'S TWINS (Frank T. Morrill, mgr.): St. Joseph, Mo., Aug. 16-28. Leavenworth, Kan., 29. Atchison 30. Red Oak, Ia., 31. Creston Sept. 1. Oklaheola 2. Ottumwa 3. Chillicothe, Mo., 4. Kansas City 5-11.

MIDDAGH MUNICAL COMEDY (F. D. Middagh, mgr.): Booth Bay Harbor, Me., Aug. 24. Lisbon Falls 25. Farmington 26. Livermore Falls 30. Waterville Sept. 1. Showbegan 2. Dexter 3. Foxcroft 4. Old Town 5. Bar Harbor 6. Ellsworth 10. Backport 11. Belfast 12. Camden 14.

MILK WHITE FLAG (Hoyt and McLean, mgrs.): St. Louis, Mo., Aug. 23-25. East St. Louis, Ill., 26. Cairo 30. Evansville, Ind., 31. Owensboro Sept. 1. Louisville, Ky., 2-4. Cincinnati, O., 5-11.

MILES IDEAL STOCK: Halifax, N. S., July 26-indefinite.

MORRIS (Fred Williams, prop.): T. F. Kinty, mgr.; St. John, N. B., Aug. 23-25. Bangor, Me., 30-Sept. 4.

MR. AND MRS. OLIVERBYRON (J. H. Alliger, mgr.): Asbury Park, N. J., Sept. 4. Elizabeth 6. Red Bank 7. Long Branch 8. Morristown 10. Dover 11.

MURRAY AND MACK (Joe W. Spears, mgr.): Columbus, O., Aug. 30-Sept. 4.

NEVER AGAIN (Chas. Frohman, mgr.): New York City Aug. 16-indefinite.

O'HOLAHAN'S WEDDING (Frank Burns, mgr.): Long Branch, N. J., Aug. 24. Asbury Park 25, 26. Amboy 28. Trenton 27. Plainfield 28. Hackensack 30. Ellenville 31. Port Jervis, Sept. 1. Middletown 2. Catskill 3. Cohoes 4.

OWEN FERRIS STOCK: Bridgeport, Conn., Aug. 23-25. Paterson, N. J., 30-Sept. 4. Morristown, Pa., 6-11.

PAPER CITY (W. O. Edmunds, mgr.): Louisville, Ky., Aug. 23-25. Detroit, Mich., 26-Sept. 1. Findlay, O., 2. Indianapolis, Ind., 6-8. Anderson 9. Piqua, 10. Urbana 11. Columbus 12-15. Dayton 16-19.

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LIBERTY'S BAND: Kansas City, Mo., Aug. 18—ind. definite.
LOHRMAN'S SCIENTIFIC OPERA (H. W. Lohrman, mgr.): Seneca, Kan., Aug. 23, 24, Marysville 25, 26, Washington 27, 28.
MAGNET OPERA: Cincinnati, O., July 6—ind. definite.
MARIE BELLA OPERA (John Cort, mgr.): Lake Harriet, Minneapolis, Minn., June 21—Sept. 1.
SCHILLER OPERA: Milwaukee, Wis., July 12—ind. definite.
SOUSA'S BAND: Manhattan Beach, N. Y., June 19—ind. definite.
VAN TUSKA'S BAND: Thousand Islands, N. Y., July 2—ind. definite.
VICTOR HERBERT BAND: Nashville, Tenn., Aug. 16—Sept. 11.
WAITE COMIC OPERA: Albany, N. Y., July 12—ind. definite.
WHEEL OF THE TOWN: New York city, May 31—ind. definite.
WILBUR KEVIN OPERA: Buffalo, N. Y., June 21—ind. definite.

VARIETY.

AMERICAN BEAUTIFUL BURLESQUE (Bryant and Watson, props.; C. G. Ball, mgr.): Pittsburgh, Pa., Aug. 23-28, Baltimore, Md., 30-Sept. 4, Washington, D. C., 6-11.
BLACK PATTI'S THOUROUDS (Voelkel and Nolan, mgrs.): Fall River, Mass., Aug. 23, 24, Lawrence 25-28.
BOY TON BURLESQUE: Brooklyn, N. Y., Aug. 23-Sept. 4.
CITY CLUB AND BURLESQUE: Baltimore, Md., Aug. 23-28.
EVANS AND LESTER CITY GIRLS: Paterson, N. J., Aug. 16-21.
FRENCH POLLY: Providence, R. I., Aug. 23-28.
GAY MANHATTAN BURLESQUE: Philadelphia, Pa., Aug. 23-28.

GAY MASQUERADERS (Gus Hill, prop.; Gus Hill, mgr.): Paterson, N. J., Sept. 30, GIBARD INTER-OCEAN: Indianapolis, Ind., Aug. 23-28.
LANG OPERATIC BURLESQUE: Newark, N. J., Aug. 16-23.
LONDON BELLES (Rose Sydel's): New York city, Aug. 23-28.

MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Harrisonburg, Pa., Sept. 4, Reading 5, Allentown 6, Easton 7, Pittston 10, Binghamton, N. Y., 11.

MOULIN ROUGE (Rider's): St. Louis, Mo., Aug. 23-28.
NEW YORK STARS (Gus Hill, prop.; C. W. Williams, mgr.): Bridgeport, Conn., Sept. 4, So. Norwalk 6, Stamford 7, Hartford 8, 9, Danbury 10, Waterbury 11.

NIGHT OWLS (Fred Rider, mgr.): St. Louis, Mo., Aug. 23-28.
OCTOBER (John W. Isham, prop.): New York city, Aug. 23-28.
RICK AND BARTON: Fall River, Mass., Aug. 26-28.
TONT PASTOR: Syracuse, N. Y., Aug. 23, 25, Buffalo, 26-28.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Poughkeepsie, N. Y., Sept. 3, Kingston 4, Troy 6-8, Syracuse 9-11.
ZITELLA'S ENGLISH PROLOGUES (Ridge Waller, mgr.): Paterson, N. J., Aug. 23-28, New York city 30-Sept. 4, Troy, N. Y., 6-11.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Reading, Pa., Aug. 24.
AL. G. FIELD'S COLORED MINSTRELS (W. J. Junker, mgr.): Merrill, Wis., Aug. 24, Rhineclander 25.

GORTON MINSTRELS (C. H. Larkin, mgr.): Lancaster, N. H., Aug. 24, Berlin 25, Norway, Me., 26, Booth Bay Harbor 28, Rockland Sept. 3, Belfast 4.

HI HENRY: Jeannette, Pa., Aug. 24, Greenburg 25, Letrobo 26, Johnstown 27, Altoona 28, Clearfield 30, Curwensville 31, Philipsburg Sept. 1, Tyrone 2, Bellefonte 4, Lockhaven 4, Williamsport 6.
MAHARA: Keokuk, Ia., Aug. 23, 24, Hannibal, Mo., 25, 26, Quincy, Ill., 27, 28.

W. A. RUCCO, mgr.: Wheeling, W. Va., Aug. 23-25, Sistersville 26, Gallipolis, O., 27, Charleston, W. Va., 28, Louisville, Ky., 29, Sept. 4, Nashville, Tenn., 6-8, Clarksville 9, Evansville, Ind., 10, Paducah, Ky., 11.

CIRCUSES.

BALLENGER: Beverly, W. Va., Aug. 24, Phillips 25, BARNUM AND BAILEY: Logansport, Ind., Aug. 24, Marion 25, Murrie 26, Anderson 27, Richmond 28.
BUFFALO BILL'S WILD WEST: Cincinnati, O., Aug. 23-24, Lexington, Ky., 25, Louisville 26, Indianapolis, Ind., 27, Lafayette 28.

FOREPAUGH AND SELLS BROS.: Whitefield, N. H., Aug. 23, St. Johnsbury, Vt., 24, White River Junction 25, Montpelier 26, Burlington 27, St. Albans 28, LA PRAD: Shelbyville, Ill., Aug. 24, Windsor 25, Charleston 26, Marshall 27, Lawrenceville 28.

RISHLING BROS.: David City, Ia., Aug. 24, Lincoln 25, York 26, Grand Island 27, Hastings 28.
WALLACE: Martinsburg, W. Va., Aug. 24, Winchester, Va., 25, Harrisonburg 26, Staunton 27, Lexington 28.

WALTER L. MAIN: Petaluma, Cal., Aug. 24, Vallejo 25, Martinez 26, Oakland 27, Alameda 28, San Luis 30, Monterey 31.
WELSH BROS.: Huntington, Pa., Aug. 24, Lewistown 25, Mifflin 26, Newport 27, Duncannon 28.

NICELENEOUS.

ARMY OF FUN: Simcoe, Can., Aug. 23-28.
FAUST COMEDY AND BELL RINGERS: Pocatello, Mont., Aug. 23-25, Ogden, Utah, 26-28.
GUS LAMBRIGER: Colfax, Ia., Aug. 23-24, Malcom 25-28.

JORDAN'S NOVELTIES: Monticello, Ia., Aug. 23-28.
KENNEDY BROS.: La Harpe, Ill., Aug. 23-27.
REFUS LOMERY THEATRE OF DWARFS: Amherst, N. S., Aug. 30-Sept. 1, Charlottetown 2-4, Moncton 5, New Castle 6, 7, Charlottetown 10, 11, Truro 12.

THE FLINTS (H. L. Flint, mgr.): Watertown, N. Y., Aug. 23-28, Gloversville 29-Sept. 4.
THE LEES (Hypnotists: Thos. F. Adkin, mgr.): Concord, N. H., Aug. 30-Sept. 4.
VERNELO FAMILY: Bryant, Ind., Aug. 24, New Corydon 25, Ft. Recovery, O., 26, Coldwater 27, Chickasaw 28.

(Received too late for classification.)

SMITH AND GORTON: So. Paris, Me., Aug. 30-Sept. 4, Mechanic Falls 6-7, Canton 8, 9, Dixfield 10, 11.

BO-PEEP (Geo. Bowles, mgr.): Peekskill, N. Y., Sept. 1, Utica 2, Syracuse 3, 4, Buffalo 6-11.
THE DAZZLER (H. E. Reed, mgr.): Lowell, Mass., Aug. 23-25, Albany, N. Y., 26-28, Ogdensburg 30, Watertown 31, Rome Sept. 1, Elmira 2, Olean 3, Bradford, Pa., 4, Erie 6.

ENID MAYO (Geo. W. Sammis, mgr.): Greenwich, Conn., Sept. 6-11.
PAYNE'S PICKANNIES: Utica, N. Y., ind. definite.
FIRST BOYS (Thos. J. Myers, mgr.): Spokane, Wash., Aug. 24, 25, Wallace, Idaho, 26, Missoula, Mont., 27, Hamilton 29, Marysville 30, Helena 31, Anacosta Sept. 1, Butte 2, Pocatello, Idaho, 6, Ogden, Utah, 7, Park City 8, Salt Lake 9-11.

SIDE TRACKED (Western: Julie Walters, mgr.): New Castle, Ind., Aug. 24, Alexandria 25, Veedersburg 26, Danville, Ill., 27, Joliet 28, Racine, Wis., 29.
SIDE TRACKED (Southern: Elmer J. Walters, mgr.): Richmond, Ky., Aug. 24, Hillsboro, O., 25, Salina 26, Greenfield 27.

LOUIS JAMES (Wagonbals and Kemper, mgrs.): Winnipeg, Minn., Sept. 6-9, Grand Forks, N. D., 10, Fargo 11.
SOUTH BEFORE THE WAR (Hurry Martell, mgr.): Chicago, Ill., Aug. 22-28, Milwaukee, Wis., 29-Sept. 4, St. Paul, Minn., 5-7, Minneapolis 8-11.

SAWYER DRAMATIC (J. A. Sawyer, mgr.): Athol, Mass., Aug. 23-28, Putnam, Conn., 30-Sept. 4, Bristol, R. I., 6-11.

UNDER THE POLAR STAR: Philadelphia, Pa., Aug. 23-28.

MARIE WAINWRIGHT: Philadelphia, Pa., Aug. 23-28.
FOR FAIR VIRGINIA (Julian Magnus, mgr.): Hoboken, N. J., Sept. 1, 4, Troy, N. Y., 6, 7, Schenectady Cohoes 8, Albany 11.

CLAY CLEMENT: Chicago, Ill., Aug. 23-28.
DIGBY BELL: Chicago, Ill., Aug. 23-28.
MY FRIEND FROM INDIA (Smyth and Rice, mgrs.): Chicago, Ill., Aug. 23-28.

CORRESPONDENCE

[Received too late for classification.]
DENVER.

Week of 15 at Elitch's Gardens, which is the last of the regular stock season, has been devoted to a revival of Moths, which has served to give all the members of the co. excellent roles in which to make their farewell bows to Denver audiences. Jennie Kenmark's enactment of Vera in Moths is a familiar one to Denver theatregoers, and so notable is it that the public has demanded Moths in every stock season that she has played here. Here is an ideal Vera, exquisitely acted and characterized by sweetness, womanliness, and intensity, and it met with enthusiastic appreciation from large audiences. Walter Edwards was earnest, forceful, and sincere as Corree, and Ernest Hastings made a handsome and powerful Prince Zouroff. Hugh Ford played Lord Jura with strength and dignity, and Rolinda Bainbridge as the Duchess De Sonnez demonstrated that although she excels in ingenue roles her ability is not confined to them, as her Duchess was admirably acted. Leonora Bradley played Lady Dolly with consummate skill and gave a thoroughly excellent characterization. The comedy was supplied by Margaret May and Louis Haines, as the Duke of Mull and Fuschia Leach, and both were quite good. For week of 22 high-class vaudeville will be the offering at Elitch's Gardens.

At Manhattan week of 15 a rejuvenated edition of East Lynne has been presented to good business. Julia Stuart gave one of the best performances of Lady Isabel ever seen here. It was commendably free from artificiality and ranting, and was intelligently and naturally played. Charles Lothian was a subtle and polished Sir Francis Levison, and E. R. Mawson found a congenial role in that of Archibald Carlyle. Julia Hanchett made a pronounced hit as Miss Corney. It being another of the many splendidly conceived and well-acted portrayals that she has given us this season. Jennie Inett proved a sweet and sympathetic Barbara Hare. The minor roles in the play were all well handled. Florida Kingsley being especially good as Joyce. Miss Kingsley has proven a faithful artist and has done clever work during the season. The Manhattan season closes 21.

The veriscope exhibition of the Corbett-Fitzsimmons contest opened at the Tabor 16 to a packed house, and the good business is keeping up. The pictures proved interesting and the veriscope has apparently recorded the big fight faithfully.

Walter Edwards will leave the city 23, and after one week's much needed rest goes to join the stock co. at the Avenue Theatre at Pittsburgh. Mr. Edwards' record since his advent in the stock co. work in the West, which was made at Denver, May 30, 1895, has been a remarkable one. Since he first arrived in Denver he has, in the stock co. in Salt Lake City and here, played 106 weeks out of 115, and during that period essayed nearly seventy-five different characters.

Charles W. King, favorably known in this city in connection with stock work, will join the Avenue Theatre at Pittsburgh, which opens 15.
 Margaret May, I understand, is engaged to take the place of Emily Banker in A Divorce Cure, in which she will go out under the management of Mr. Walters.

Upon the eve of his departure to Chicago, 14, George E. Edeson was presented by the members of the Elitch co. with an elegant pair of gold-rimmed eye-glasses, accompanied by an autograph letter voicing their appreciation and extending their good wishes.

That the Manhattan Stock season has not been more successful can in no way be attributed to the management of E. B. Hayes, whose abilities are well known. Mr. Hayes has been handicapped by having had in the stock co. at times throughout the Summer some of the worst actors ever seen in stock work in this city. During this, the last week of the season, the Manhattan co. is for the first time this Summer a competent one throughout.

F. E. CARNTAPPHEN.

INDIANA.

FRANKLIN—NEW OPERA HOUSE (Martin and Woodsmall, managers): This house has been leased for its second season to Will J. Martin and H. H. Woodsmall. Mr. Martin is a newspaper man and will have the active control. Mr. Woodsmall managed the house last year. The bookings are good, and include Shure Acres, E. R. Spencer, Walker Whiteside, The Heart of Chicago, and Ole Olsen.

OBITUARY.

Mrs. Eugene Tompkins, who died suddenly on board her husband's steam yacht *Ilwaco*, in Rock land Harbor, Me., on August 15, of heart disease, was Gertrude Griswold, and was born in Michigan in 1848. She was married about thirteen years ago. Mr. and Mrs. Tompkins were in the habit of spending their Summers aboard the *Ilwaco*, and this Summer cruised along the New England Coast. The body of Mrs. Tompkins was taken to Boston, and funeral services were held in the South Congregational Church at noon on Wednesday, August 18.

The Marquis De Mailly-Nesle, former husband of the wife of Jean De Roissy, died at Paris on August 19.

Rose Ella Ferree, eldest daughter of Owen and Helen Ferree, died of spinal paralysis on August 18, after an illness of four days. The funeral services were held on August 20 from her parents' home, 366 Amsterdam Avenue, in this city, and were conducted by the Rev. Dr. Pratt of St. Michael's Church. The playmates of the deceased one attended the funeral with beautiful floral offerings. The body was incinerated at the Fresh Pond Crematory, Long Island.

Adam Asnyk, Poland's greatest poet and dramatist, has just died at Cracow, at the age of fifty nine. He spent the greater part of his life in exile, having been driven out of Poland on account of the part he played in the insurrection of 1863.

Charles Compton, a well-known actor and brother of Edward Compton, who was associated with Adelaide Neilson for some time before her death in 1881, recently died in London. He was a son of Henry Compton and made a reputation in the music halls. He played an engagement in New York a few years ago.

DIED.

COMPTON—Charles Compton in London, England, on August 18.

ASNYK—Adam Asnyk, in Cracow, Russia, age 59 years.

FERREE—Rose Ella Ferree, at New York city, on August 18, of spinal paralysis.

BIAL—At New York, on August 14, 1897, Albert Bial, aged 55 years.

COOTE—Charles Coote, at New York city, on August 22.

Tour of

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And Her Unrivalled Company in

Tess of the D'Urbervilles

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WARNING TO MANAGERS.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Talk of Londontown—Many Shakespearcan Revivals Promised—New Productions.

(Special Correspondence of The Mirror.)

LONDON, Aug. 14.

This has been an eventful week for those more or less loved ladies, Melpomene and Thalia, but it has mostly affected them in a Law-Courtship sense. In other words, our old friend, or foe, Lex Talionis, has been busy since my last mak-



NINA CADIZ.

ing it warm for many concerned with what stage-players on this side love to call "the Profession," as though there were no other profession worth mention.

For one, our own Beerbohm Tree, of whom more anon, has been fain to charge an attendant of his with having pilfered, or "pinched," as modern slang hath it, a brooch valued at £4 (80s), and Florence St. John has had to take like action against a servant of hers for stealing from her a trinket of more or less value given to her by Arthur Cohen.

Also, this week, the editor of *Society*, who was ordered to pay £25 for daring to say that a certain song sung by a certain acrobatic dancing serio was "vulgar," applied for stay of execution as to the costs pending an appeal. His application was refused.

Likewise, we have had delivered this week by Sir Henry Hawkins the long-looked-for verdict in the action which Sybil Arundale, a fifteen-year-old singing dancer or dancing singer, brought against the managers of the three "syndicate" halls—the London Pavilion, Tivoli, and Oxford—for having canceled her contract because she sang one Sunday night, as a guest at the Lyric Club, a swaggar resort where Sunday night shows prevail. The cancellers held that Sybil had broken her contract, which said that she must not, without special permission, appear at any other place within a mile of either of the said three halls—and the said club is half a mile or so from each of them. Sybil held that the cancellers did not pay her for Sundays, which, professionally, are *die ses*. The decision seems to have taken Judge Hawkins a long time to find, but at length his profound meditations resulted in ordering the syndicates to pay the child £20, a month's salary for each of the three halls. The decision is fraught with a great deal of interest to our "professionals," who do not often—as your native pros do—professionally perform on Sunday nights, and, at the moment of writing, an appeal is talked of. Perhaps, as Sir Roger de Coverley was wont to say, much may be said on both sides.

And now to consider a few new productions and things. These have included an Irish romantic musical drama called *Stirling Times*, just brought to the new Shakespeare Theatre, Clapham, some four miles from London city, by your James M. Hardie, and Sara Von Lear, who, in company with Frank Gordyn, run so many companies in the English provinces. *Stirling Times*, which was to have been called *The Four Leaved Shamrock*, has, contrary to the usual custom, reached this metropolis after only one week's trial in the provinces—namely, at Southport, in the county of Lancashire. It is, perhaps, owing to this fact that the ingredients, albeit strong enough for their purpose, do not at present always cohere, as one may say. Nevertheless, it is a very interesting and healthy kind of work, which makes you think that the authors—namely, Frank Celli, the baritone brother of Herbert Standing, and methinks of W. G. Carlton, and Brian Daly, some time poet and assistant biographer to Albert Chevalier—had gone out and captured one of Bonduelli's Irish dramas, and had dropped a lot of songs into it so as to make it accord with the latter day craze for musical plays.

The plot is of the usual Falsely Accused order of architecture, the hero, who is the rightful owner of vast estates, being charged early in the proceedings with having shot a soldier and being promptly cast into jail for that same. Of course, he is presently helped to escape, and after an exciting situation or two betakes himself to a ship in the "offing" which is bound for France—the ship—not the offing. Anon, the hero hies him into the British forces then scouring the Continent under the direction of Wellington—the forces, not the Continent. Here, after the said hero has performed many deeds of derring-do, he is furtively shot in the back by the chief villain, his previous False Accuser, but instead of dying so as to allow the faithful heroine and her vast wealth, that hero comes back and causes the villain to be arrested and loaded with ignominy—plus a couple of heavy handcuffs. Hardie and Von Lear have selected a hard-working and clever touring company for this piece, which, despite sundry conventionalities, you would find interesting; also I think you would like the really fresh Irish music which Sydney Ward has wedded to the songs with which the piece is studded.

Certain other new dramas have been of a less equable temperament than the above-named specimen. These have included one called *The Silence of the Night*, wherein the chief villain first has the hero dragged by a cigarette and put in the heroine's bedroom in order to "compromise" her, as they say on the stage; and

next has him walled-up and left to die; and anon he murders a butler and steals his victim's master's diamonds, value £30,000, which he hides in a crypt among a lot of coffined corpses; where subsequently he would fain put his out-cast "mistress" whom he has been compelled to murder, there being apparently no other way whereby to insure her silence. But as he is about to bury the poor girl among the corpses there glides from among therein the supposedly walled-up hero, and a frightful fist fight supervenes, in which the villain anon fells the hero and again leaves him for dead; but is himself presently knocked down with his own, or rather the stolen, jewel box wielded by a faithful low comedian. This drama beats even *When London Sleeps*.

One of The Circus Girl costume wagons sent out by George Edwardes, who is said to have won £10,000 on Lewis Race Course the other day, caught fire during train transit last Sunday and caused volcanic commotion among the company. Millie Hylton and Lydia Flopp, both sisters of Letty Lind, swooned around considerably. This igneous event, however, has afforded a good advertisement on the road. Talking of fire, Zeno, who used to be shot out of a cannon in the London halls, yesterday introduced a "Dance in Flames" at the Aquarium. It is a kind of variant of the serpentine dance, but startling all the same. Zeno's smart sister, Clara Wieland, has just reappeared in London at the Empire, where she is nightly going strong. R. G. Knowles joins the Empire company next week; and your native and said-to-be excellent danceress Deyo makes her London debut on Monday at the Palace, the veteran manager of which, Charles Morton, celebrates his seventy-eighth birthday to-morrow.

Lola Fuller has been sending around denials as regards her having at one time entered into negotiations to go to the Shafesbury; also that she is about to do some special turns in the London music halls. How do these things get into the papers? The Wizard of the Nile is now in full rehearsal at the Shafesbury, and all are expecting great things of your Adele Ritchie. It is to be hoped that press agents have not been overdoing their press agency in this connection. Your Martha Morton's new comedy, *The Sleeping Partner*, was due at the Criterion to-night, but owing to the need for more rehearsal the production has been postponed till Tuesday.

The new Drury Lane drama, of which I have already given many details, goes into active rehearsal on Monday. It has just been named *The White Heather*. Much excitement is being artfully fomented in certain circles as to a big "hammering" scene on the London Stock Exchange.

Beerbohm Tree completed his first season at Her Majesty's at about the midnight hour last night. As on the previous evening, he played Hamlet, and, as before, the somewhat sinuous method he adopts, more perhaps in this character than in any other, was not unfeigned with bits of strength and dashes of poetry. Still, methought that on the whole he and all his company took it a bit too slowly. This time, Lewis Waller was a fine, bold Laertes. At curtain-fall last night Tree (his custom always on first and last nights) spoke a few words relative to his future movements. He merely stated what I have before told *Mirror* readers—namely, that when he reopens Her Majesty's he will play *The Silver Key*, a condensed version of *The Taming of the Shrew*, with himself and Mrs. Tree as Petruchio and Katherine, and that later he will give his long, long promised grand production of *Julius Caesar*.

Altogether, we shall be well up for Shakespeare next season, for in addition to those two Tree ventures, Forbes Robertson is rehearsing *Hamlet* for Lyceum use, with Mrs. Pat Campbell as Ophelia, if she is well enough. Robertson will follow *Hamlet* with *Othello*, and will soon try *The Tempest*. Moreover, George Alexander now declares that he will play Henry V., and later *Much Ado About Nothing*. Also Sir Henry Irving tells me that he has been meditating over *King John*, but adds that he doesn't think he will try it for some time to come.

Late last night it was arranged that in Town, successfully produced at the Garrick on Monday by the company which George Edwardes will presently send to your nation, shall stay at the Garrick a week longer than the fortnight originally booked, so that they will not sail hence until August 28, arriving in New York just two days before the date of their opening at your Knickerbocker Theatre.

The portrait this week is one of Nina Cadiz, whom you may remember as a victor to your shores some nine years since, and later, only a year and a half ago, as a member of the Gaiety company presenting *An Artist's Model*, in which lively composition she impersonated a boy with much success. Miss Cadiz established a reputation for good luck in your city, having found, upon each of her visits, a pocketbook containing a certain fabulous sum of money. That is what, I believe, the press agent said, and so it must have been true.

GAWAIN.

AUSTRALIAN TOPICS.

Places for the Coming Season—Elsie Adair at Death's Door—Notes.

SYDNEY, July 5.

The Brouchs have completed their Sydney engagements, and after a few weeks in New Zealand will proceed to India en route to London. At present they are in Adelaide.

George Rignold and his company are in Tasmania, and will next go to South Australia.

Bland Holt, whose Melbourne season has largely increased the contents of his exchequer, will visit Brisbane before going to Auckland.

King Hadley has joined Charles Holloway's company, which is just commencing a tour in Northern Queensland.

Alfred Dampier is touring the Victorian provinces.

Comic and grand opera, at "popular prices," is filling the Melbourne Queen's and the Sydney Opera House.

Mr. and Mrs. George Lauri have severed their connection with Williamson and Musgrove, and have joined the forces of Harry Rickards.

Harry Rickards' burlesque season at the Sydney Palace will open with *A Bunch of Keys*, in which George Lauri, Marietta Nash, John Wallace, Addie Conyers, Alice Lethbridge, E. J. Lennen and other favorites will appear.

George Edwardes is arranging to send another company with *The Gaiety* and *The Gay Parisienne* to Australia.

George Darrell is doing good business with *Trilogy* at the Perth (Western Australian) Royal. George Rignold will shortly open in Adelaide. Maggie Moore will follow Johanna with Mrs. Quinn's *Twins* at the Sydney Royal.

Charles Burford, one of the oldest actors in Australia, is doorkeeper at her Majesty's, Sydney.

Carl Hertz claims to have netted between £5,000 and £6,000 during his recent tour in New Zealand.

The Bauvards are in Western Australia, but have found business somewhat uncertain.

Edgar Granville has returned to London, but is to revisit Australia at an early date.

Harry Rickards and W. T. Winton are expected back in Sydney some time in August.

Charles Godfrey has recovered from his attack of fever, and when he is sufficiently strong will leave Western Australia for England.

Frank Clarke's Variety company enjoyed a good although brief season at Brisbane.

Ada Delroy found her Northern Queensland tour quite remunerative.

Before opening at the Melbourne Royal, Manager Stoltz and the Flying Jordans will have a short season at the Sydney Lyceum.

The Gaiety Theatre of Varieties has just been opened in Fremantle, Western Australia.

Allan and Hart are at the Melbourne Opera House.

Tom Wootwell, whose real name is Burgess, believes that Burgess, one of the men murdered by Butler, was his own brother.

The Avolos have made a sensation at the Sydney Tivoli.

The variety company headed by Manager Stoltz includes in addition to the Flying Jordans, Grace Forrest, Virginia Aragon, Mario and Mario, John J. Burke, Howard and St. Clair, Olaf Schrader, and Petrie and Elise.

Like poor Sadie Macdonald, Elsie Adair has been struck down in the hour of success. She fell senseless during a recent performance and it is doubtful whether she will leave her bed alive. All engagements have been canceled and the company disbanded.

JOHN PLUMMER.

THE DRAMA IN ROME.

Duse's Rest—Tina Di Lorenzo—New Plays Prove Failures—A New Author—Notes.

ROME, August 10.

(Special Correspondence of The Mirror.)

When Eleanora Duse lately passed through Venice, her native town, the Syndic, in the name of the municipal authorities, presented her with an address congratulating her on her many triumphs, so recently crowned by her conquest over the Paris public, notwithstanding the *parti pris* of French chauvinism against her. The address was long and enthusiastic in Duse's praise, but Duse's answer was short as it was modest. She looked very fagged when in Venice, and confessed that she felt relieved that her Paris trial was over. It had been almost too much for her nerves. Her friends fervently hope that her rest in Switzerland may have done her good. She needed it. I hear that she is now studying a project which she thinks will give a new life of glory to the Italian stage. I am sure she has the good wishes of every lover of Italian art all over the world. I believe, also, that she is likewise studying a new Shakespearean part—not Hamlet, however; Bernhard need not tremble, though more than one Italian actress has before now played the melancholy Dane.

Parisians were ready not only to criticize Duse's acting, but were prepared to pull her dresses to pieces. She dresses in bad Italian taste, said the press, before she ever appeared, and even when she did appear, some particularly prejudiced persons tried to find fault with her costumes. They little knew that she had ordered all her dresses from Worth! From first to last these gowns were white. The first was in ivory satin, embroidered with camellias in raised white crepe, with a diamond in the center of each. The second dress was of white crepe de chine, with gold cordonnet, embroidered with diamond and pearl daisies. The sleeves of this dress caught on immensely. They were composed of long loops of white satin ribbon, over tight sleeves of white chiffon, embroidered with gold. The ball dress was of white satin, covered with a net skirt, spangled with 10,000 spangles. The dying dress was of white muslin and lace, entirely according to pleated. The gown she tries to put on over the white dress was of ivory velvet, embossed in renaissance style, and lined with ermine. There was no attempt to dazzle with real diamonds, you see, but each dress was perfect for the time and place for which it was destined.

I do not think you will be likely to see Tina Di Lorenzo for some time to come. She has had to undergo an operation on her leg, a tumor having formed there after the typhus fever. She is now in her twenty-fifth year, and is a splendid actress, though she lacks the personality of Duse. In a word, Duse is a genius, whereas Tina is only talented—extremely talented, but she never surpassed talent. Her voice is perhaps her greatest charm. It is limpid, and even luminous in its harmony. It is nature and art in one. She is also a very lovely woman, and when on the stage she seems to fill it with the freshness and sweetness of her youth. Her lips smile even in grief, and her eyes are limpid even in her death scenes. She could not change those even if she would, and the public would not wish her to change them—they are too beautiful and refreshing to be changed.

Zaccanti, I see, is engaged for the States by Duse's first managers. I have been rather disappointed in him lately—that is, in some new parts which he has been playing. King Lear, for example, is not at all suited to him. But there are plenty of parts that do suit him, and I think he will take. You must not expect a male Duse, however.

The novelties are, as usual, mostly failures—whether original or translations—as for example Sardon's *Spiritus*; *Ninety-Three*, founded on Victor Hugo's novel; *The End of Love*, by Bracco; *Arrived*, by Cerengredi; *The Countess Julia*, by Strendberg; *The Second Marriage*, by Pozzi, in which stepmother and stepson love each other guiltily, and without remorse. Being in prose, also, it sounds indecent and it disgusts a public not easily disgusted, educated as it is in the study of the obscene drama, yet a great artist, Emanuele, brought it out. *Giocosa's Evil Loves* is also unsuccessful wherever it is now produced, and is listened to only out of respect to the great author's name.

A new author, Dante Bicchì, has made a success with a drama in one act called *The Golden Wedding*. The hero, Belli, is celebrating his golden wedding. He is surrounded by all his relatives and workmen, and in commemoration of the day he founds a workmen's institution to bear the name of his wife, a woman who enjoys a reputation for rare virtue. He intends to present the title deeds of this institution to his wife on the golden wedding day, and another bright idea strikes him: he will inclose the papers in the same casket in which he presented his wedding presents, when first married. Perhaps you guess the rest. He finds the casket full of love letters—not his! She had been unfaithful to him from the very first, and her lover had been a youth whom he had brought up and launched into the world of science. The children are not his children, and his son knows it. The scene between these two men, both aware of the woman's sin, is a masterpiece of writing, and the public applauded it mightily. For a first attempt this is quite a victory. We shall watch the progress of this young author. If he continues as well as he has begun, there is hope for

the modern Italian drama. But, pray change the subject, *mon cher Bicchì*. Is there no other subject to work upon but adultery?

I have often been asked to recommend a good singing master in Rome, and I do not think I could do better than mention Franceschetti, who has brought out more than one artist of note. He gives a matinee every season to afford his pupils an opportunity of being heard, and this year three of them have distinguished themselves. They are La Facenti, who sang *Casta Diva* like an experienced prima donna; La Mariotti, who sang the *Cavatina* from *Puritani* in a remarkable manner, and La Milanese, who sang "Una Voce" from the *Barbieri and Proch's "Variations"* as I have rarely heard them sung. Each pupil has a different quality of voice, which the master has studied and brought out accordingly. Although a young man, Franceschetti adheres to all good masters should to the old classic art of Italian singing. When you can sing that, you can sing everything else put before you. Nothing henceforth is too difficult for you. Franceschetti, like Cotogni, has a passion for the true art of singing, and he worships music as a religion. Nay, it is his religion. Next to Viardot and Marchesi, Franceschetti is the best singing master we now have in Europe.

This reminds me of an anecdote told of Rossini. He recommended a certain singer to the celebrated Tamberlick, who brought out the lady. She did not please, and Tamberlick asked Rossini why he had recommended so indifferent a singer to him.

"If she had been a good singer," answered Rossini, "she would have had no need of recommendation."

We have not too many good tenors just now, and one of them has left the stage for the priesthood. More's the pity, because Rome is overcrowded with priests, while tenors are rare—too rare.

Bazzini's violin has been sold in Brescia for 16,000 francs. Bazzini paid 3,000 francs for it. A rich antiquarian of Leipzig, and an admirer of Bazzini, has bought the violin.

At Savona, a few days ago, a young barber entered a lion's cage and shaved the dompter in presence of the public, and the lions! Great alarm was felt by the public, and there were murmurs that such things should not be allowed. But the young barber sharpened his razors and shaved the dompter in the cage, with the greatest calm. When the shaving was finished, the young fellow quietly collected his utensils together and left the cage amidst thunders of applause from all present. His name is Gazio, and he is a barber of Savona. S. P. Q. R.

CHARLES E. EVANS.

Success has attended the career of Charles E. Evans, whose portrait is shown on *The Mirror's* first page this week. Dame Fortune smiled upon Mr. Evans as an actor, and within the last three years has smiled just as blandly upon him as a manager.

Since May 1, 1894, when Mr. Evans became the lessee of the theatre on Thirty-fifth street and Broadway, and its name was changed from the Park to the Herald Square Theatre, no failure has occurred there. This is saying a good deal, but it is possible to go even further and say that this comparatively short period has been marked by more than one distinguished success. That which is, of course, freshest in the public mind is the remarkable prosperity of *The Girl from Paris*, which proved last season a veritable Klondyke to everybody peculiarly interested in it, and promises to equal, if not excel, this record during the coming season on the road. Successes like this, together with his original "rich strike" with *The Parlor Match*, have enabled Mr. Evans to own much real estate in New York and a fine country place at Long Branch; they have made him, in short, one of the richest men in the theatrical profession.

Mr. Evans' beginning was modest, too. Back in 1866 those who saw Frank Mayo in the Streets of New York, at the Opera House in Rochester, saw among the characters a small and not very robust boothblack named Bob. That was Charles E. Evans playing his first part. He was only thirteen then, but with that engagement he became a member of the stock company, and remained in it, playing light comedy roles, until May 23, 1872, when he formed a partnership with James Niles, and became a black-face comedian in the vaudeville houses. For ten years the team of Niles and Evans was one of the best known and cleverest in the country. In 1882 they combined with Bryant and Hoey in a sketch called *The Book Agent*. Niles died in the same year and shortly afterward Bryant became insane.

Thus it was that the famous team of Evans and Hoey came into existence. The two comedians constantly elaborated their sketch and gave it throughout the country with great success until 1884, when it was enlarged into a three-act farce-comedy, by Charles H. Hoyt, and was presented for the first time on September 5, 1884, at Asbury Park, N. J. Like the fabled race horse, "it's running yet," or was at the end of last season. But unlike the poor horse, it has made a great deal of money for its owners. It is the only play, by the way, that Mr. Hoyt ever sold outright. The gold it brought to the Evans exchequer was put where it would do the most good. Thanks to the business tact of its possessor, it was sown not upon the rocks, but in fertile places, and has borne fruit which makes Mr. Evans an exceedingly cheerful man and one who is pointed out on the Rialto as a most fortunate member of the theatrical profession.

JAMES A. HERNE'S NEW PLAY.

James A. Herne's new play, in which he expects to star during the season of 1898-9, is entitled *Rev. Griffith Davenport*, after the chief character in "An Unofficial Patriot," a novel by Helen M. Gardiner, formerly editor of the *Arena*.

It is said that although Mr. Herne has taken the motive and many of the characters and incidents for his drama from this novel, he has furnished much original matter in the play. The scenes are laid in Virginia and Indiana, the time is immediately before the breaking out of the Rebellion, and the story treats of the exciting questions then uppermost, particularly the one relating to slavery. Several negro characters are introduced.

The Rev. Griffith Davenport was originally a circuit preacher in Virginia. He inherited property, a part of which consisted of slaves. He gives his slaves freedom from principle, and thus incurs the ill will of those about him who believe in slavery. He marries a wealthy widow, who, following his example, frees her slaves, and their life is made so unpleasant as a consequence in Virginia that they take up residence in Indiana.

The contrasting prejudices of these States on the slavery question are brought out in the action of the play, and the hero is finally induced to give his knowledge of the mountain paths in Virginia, obtained during his circuit days, to the Union army, with which he becomes identified as "an unofficial patriot." Abraham Lincoln is introduced in one scene of the play.



One of the jolliest sights that I have seen this Summer was Henry Clay Barnabee dancing into the dining room of the Edgemore Hotel the other night while the band played "Linger Longer Lucy."

He appeared at the door with Mrs. Barnabee, both in evening dress, when the band struck up the tune. As they started for their table Mr. Barnabee's gait began to roll, and by the time he reached his chair he was dancing gently, while his wife endeavored to restrain him from his exuberant show of good spirits.

Later, while the young people were dancing, I came across him in a corner playing a game of poker with a friend. The chips were matches. "We're not matching money," he said, "but we are making money out of matches!" From the appearance of the pile of lucifers on the table it was a pretty stiff game.

Pretty Minnie Ashley, of The Girl from Paris chorna, is at Saratoga, under the chaperonage of a society woman. They say she has refused a well-known millionaire. How foolish, Minnie!

Soon the Summer girls will all troop back from seashore and mountain, and Broadway will bloom again with sun-kissed faces and Summer gowns.

We matinee girls enjoy that part of the year more than any other. The theatres are all opening up. The Autumn hats are in the shops and there are lots of weddings on the tapis. "Tis well!

How about the divorce? I think there will be a few of those unless all signs fail. The giddy young married woman and the college boy; the Summer widow and the first old man, have all been taking up corners on piazzas during these moonlit nights we've had of late!

"Morality is lax during the Summer," says Ella Wheeler Wilcox. Lax! It is so loose that it is unraveling at most of the places where it should be bound forever fast and tight.

It's all a germ, I suppose! And it flourishes in Summer time. Love is only a microbe, anyhow. It attacks people with about as much sense and discernment in its selections as though it were picking out subjects for the measles!

And some of the results are amusing enough to incorporate in a roaring farce.

The Married Woman who is Looking for Sympathy would have the star part. Of course you have seen her.

She is always well housed and well fed, well dressed and begemmed by the man whose name she bears and whose money she spends.

But you'll find her at seven different hours of the day with seven different men, pouring into his ear a story of the affinity she has not met—the trials of uncongenial companionship.

Each dude thinks he is the man her soul yearns for and she keeps them all on a string until hubby comes home at night, and then she laughs with him about all of those foolish boys.

It's a great game, isn't it? Golf isn't a marker to it.

I have a letter this week from a Mr. Clinton, of Harrison, N. J., who wants to interest people in an invalid woman, the daughter of an actress, he says.

She has been a "shut in" for twelve years, and supports herself by making lace. Her address is Mrs. G. W. Barick, Box 453, Plano, Ill., and he incloses a letter of hers which says:

"I knew very little of my mother's stage career, but she went under the name of Emma Robinson. Maggie Mitchell was a warm friend of hers; also the Western Sisters, Lucille and Helen. I have a very faint remembrance of a man who was in the company, by name George Harrington.

"I used to know Leona Dare very well. The last time I saw her was in South Bend, Indiana, in '75. She was with Adam Forepaugh's Circus. I read that she had married a rich man in Sydney, Australia."

Perhaps somebody may have known this poor little woman's mother and may be in a condition to help her. We don't all need lace, but there is not one of us who does not feel all the better for doing a good deed and doing it quick.

And talking of good deeds, Marie Dressler is down at Sheephead Bay fighting the mosquitoes there.

She says that a record of the slain she has to her credit would amaze people who are only accustomed to mosquitoes as they are known at ordinary Jersey resorts. Sheephead Bay is their paradise.

"Why do they always allude to mosquitoes as being masculine?" she asked indignantly.

"The male mosquito is an absolutely quiet, respectable insect who spends his evenings quietly at home. It's the lady mosquito that does all the damage.

"And yet whenever you kill a mosquito you say: 'There, I killed him!'"

Perhaps she is right; who knows? But who has time to question the sex of a mosquito when he begins to sing his song beside one's couch just as slumber is creeping nearer?

It's a question of life and death if there's a corpse to show for it the angels flap their wings and smile!

MINERVA DORR IN KISMET.

Arrangements were completed last week by which Frank Norcross purchased from Will J. Block the rights, scenery, and accessories of Richard F. Carroll and Gustave Kerker's comic opera, *Kismet*, or the *Turkish*. Under the management of Mr. Norcross, Minerva Dorr will star next season in this opera, and a road tour is now being arranged to begin in the Autumn.

WANTED.

A first-class attraction at Chatterton's Opera House for Sept. 27, 28 and 29, 1897. Illinois State Fair dates. Write or wire. Geo. W. Chatterton, Springfield, Ill., U.S.A.

Doré Davidson invites offers.

THE CALLBOY'S COMMENTS.

The Associated Press, a concern supplying to the newspapers much of the news which they are pleased to brand as "special to" themselves, is in the way of putting forth, every Saturday, what is called a cable letter about London theatrical matters. Sometimes this weekly communication presents interesting information, although as a rule its statements hardly deserve to rank as news. An important exception was the recent paragraph about Mlle. Cléo de Merode, of whose forthcoming American engagement it was remarked:

The salary which will be paid her for the month is officially stated at \$5,000 francs. If this figure be correct the engagement will prove quite as profitable as the American tours of most foreign artists, for the compensation given her in Paris is said to be but 200 francs per month.

Perhaps the statement of salary in this lavish land may be perfectly true, but I verily believe that there is something queer about the Parisian estimate which would have us imagine that the radiant Cléo is receiving only about \$10 a week as leading dancer at the Paris Opéra. While I must admit some degree of ignorance in the matter of salaries at the French capital, and while an exactly similar story has gone about in England, I cannot see why the reigning beauty of a town so impressionable as Paris should not command at least a salary as large as that granted to a chorus girl in an American burlesque troupe.

For ever so long, Mlle. de Merode has enjoyed either a career of uncommon variety, or the services of a press agent who completely overshadows any of that redoubtable corps of cheerful liars whose gentle fancies have fooled American editors and made a monkey of the dear public which believes everything that it reads. The advertising of the beautiful Cléo has been international and polyglot. Her praises have been sung from Greenland's icy mountains to India's coral strand; her poses for a Salon statue have been celebrated even unto far Cathay; her hypnotic influence over a certain aged sovereign has been proclaimed in the uttermost parts of the earth; and her manner of brushing her luxurious tresses has been imitated wherever there are girls with stylish notions. And just to think that the young woman who, in addition to all this booming, was voted last year to be the public favorite of Paris, should receive a salary of about \$10 a week! I respectfully recommend to Mlle. de Merode that she should come hither to stay. Any American repertoire company will pay her more than the Associated Press allots to her in Paris.

A few visits, recently undertaken, to the vaudeville houses have impressed upon me the fact that the managers of such institutions should incorporate in those wonderful lists of rules and regulations which they prominently display behind scenes a few terse pointers in the matter of evening dress for men. As I understand it, the wearing of a swallow-tailed coat and a low-cut vest before the joyous hour of 6 in the evening is a crime against society, the heinousness of which may not be exaggerated. Upon this delicate point every text book at my command, and Ruth Ashmore, the oracle of propriety who writes for the *Ladies' Home Journal*, are all agreed. But at the continuous houses I have been pained to observe the fearful disregard of this inexorable decree exhibited by the "rag-time" piano players, by the singers of narrative ballads, and by certain acrobats.

Of course, in a play, should a scene be supposed to occur at an evening, it would be permissible that dress suits should be worn at matinees, but in a variety bill, wherein the acts may make no claim to any time other than that when they actually occur, evening dress is entirely out of place in the morning or in the afternoon.

In the course of one continuous bill which came my way, not long ago, there appeared during the afternoon not only a "rag-time" pianist in a dress suit, but a "descriptive" singer who wore besides such a suit an opera coat and a silk hat. These, I was told, were high-priced turns. Later on, when the crowd began to thin out, there came forth a young "tenor" who had the good taste to wear a frock coat, and I applauded him, although his voice was not extraordinary, and he was not a tenor, anyhow.

Some one has remarked to me that this young man may have worn the frock coat because he had not the price of an evening attire. If such be the case, I am not so sorry for him as I might be, because the circumstance made him dress properly. The frock coat will go well enough, day or night, but the evening dress in the afternoon is a shade worse than bad taste. These remarks are respectfully dedicated to—no; I won't mention their names. Maybe, they'll know themselves.

RICH AND HARRIS' NOVEL IDEA.

Rich and Harris conjured up a novel idea last week for advertising their new farce. Circular letters were sent out from the Garrick reading thus:

DEAR SIR: Assuming that your income is fifteen thousand (\$15,000) dollars a year, and that you appreciate the fact that "Time is Money," we inclose our check for four (.04) cents, in payment for two minutes of your time, at that rate, to be employed in carefully reading a brief and honest statement of a few of the many original, new, and novel apyriases winning features to be found in John J. McNally's new farce, *The Good Mr. Best*.

The letter told all about the new play and ended with these words:

We have paid you for the time employed in reading this circular. But all claims for an evening of laughter set to music should be presented to The Good Mr. Best, Garrick Theatre, Thirty-fifth Street near Broadway, by whom they will be satisfactorily liquidated.

A regularly signed check for 4 cents upon a well-known banking firm was inclosed with each circular. Of course, the check was covered with matter about the Good Mr. Best, and equally, of course, every one who received a check exhibited it to every one else in sight, and the result was a splendid achievement in advertising.

ROSELLE KNOTT.

On the second page of THE MIRROR this week is printed an excellent picture of Roselle Knott, who last season originated the emotional leading role, that of Nourmahel, in Augustus Pitou's production of *The Cherry Pickers*, in which she scored a genuine hit, her impersonation being received with marked favor by press and public. Miss Knott, besides being the possessor of a magnetic personality, is an actress of intelligence, sterling ability, and dramatic power. She has a handsome face of the Southern type with dark eyes, and is favored with an unusually rich voice. Miss Knott returned to the city last week from her home in Hamilton, where she devoted the Summer months to rowing and horseback riding. Since her arrival she has received several flattering offers, but has not closed for the season.

ENGAGEMENTS.

Arthur Mercer and Marie Thomas, with Agnes Herndon's company.

Alf. Hilton, Neva Harrison, Lem. B. Parker, Minnie Dixon Parker, Elizabeth Whitney, Edward Wonn, Oliver Howe, and H. G. Lonadale have been engaged through the Packard Agency for The New Wing company.

Robert Harland and Eugenie Fredericks, for the Tri-Star Comedy company.

Charlotte De Lyde and Loraine Armour, for Ward and Vokes' company.

George Martin, for Thomas Keene's company.

David P. Ward, for Walker Whiteside's company.

Carlton Wells, for Under the Polar Star.

Jerome Anthony and David Hanchett, for Bertha Creighton's company.

Freddie Huke, with Robert Graham.

Lizzie Morgan, for The Span of Life.

Fannie L. Burt, for the Louisville Stock company.

Thomas Farley, for The City of New York.

For the Kinneman-Martell Stock company to support Sylvia Bidwell: E. Lawrence Lee, Charles A. Cook, E. T. Brackett, Charles W. Burch, Arthur Fristoe, Fred Dilger, Whitney Bennington, Ed. G. Hulan, Anna Gordon, Marion Holcomb, Edna Gordon, and Nadine.

Lottie Blackhurst and Helene Constantine, with Jean Renolds.

Ethel Winthrop, for leading business with Otis Skinner.

Gladys Luther with Gus Bothner, for A Bunch of Keys, after a successful Summer season in vaudeville.

Edith Ward, for A Ward of France. Miss Ward will return to the city next week after summering at Catskill, N. Y.

For Oliver and Kate Byron's company, opening September 4 at Asbury Park, under management of James H. Alligier: R. Fulton Russell, Charles S. Patterson, William Shea, Arthur J. McWaters, Grant Lafferty, Aubrey Devere, Grace Welby, Grace Tyson, and Maud Miller, daughter of Joaquin Miller.

William Gavin Beasey, for the Children Concert company.

The following have signed with J. H. Davis and company's new comedy company for The Girl from Frisco: Ada Melrose, Sue Belle Mead, late of Lost, Strayed or Stolen; Harry Booker, comedian; Leslie Lyle, Clinton Maynard, and the Golden Gate Quartette.

Emile La Croix, for Montemura of Mexico, in which James Slaytor will star the coming season.

Madelene Payne has been engaged for the Broadway Theatre production of the new De Koven and Smith opera, *The Highwayman*.

Frederic Conger, with Charles P. Salisbury's Buffalo-St. Louis Stock company.

Harry Burkhardt and Allen Demand, for Forepaugh's Stock company.

George K. Portecue, for a principal part in *The Prince and the Prima Donna*. Viola Portecue, for Nell Edmond in *For Fair Virginia*.

Margaret Daly Vokes, for the country girl in Ward and Vokes' new comedy, *The Governors*.

For Corinne's company, in *An American Beauty*, Octavia Barbe, Fannie Ferris, Lillian Stewart, Grace Graham, Owen Fitzgerald, Frank David, Bertie Crawford, Charles Postelle, J. K. Adams, William Krause, Lou Reynolds, W. B. Gracie, Albert Juhre, Charles Thompson, and Albert Wiler.

Ethelynn Palmer, for William Calder's Northern Lights.

Dolphine Perrault, for Murray Hill Stock company.

Lorin J. Howard, re-engaged for the Bittner Dramatic company.

Jewel Varney, for the heavy role in *Fallen Among Thieves*.

Stephen Wright, for A Ward of France.

Edgar Baum, with Eugenie Blair.

Willis M. Goodhue, as business-manager of Hoyt's A Contented Woman company.

C. A. Burt, by M. W. Hanley, to go in advance of Robert B. Mantell.

Bassett Roe, for heavy leads in Julia Marlowe's company.

Lilly Collins, for E. H. Sothern's company.

Harry L. Dunkinson, formerly treasurer of Abbey's Theatre, as advance agent for Owen Teed.

Georgia Waldron has been re-engaged for the part of Cindy Lane, which she originated in *At Piney Ridge* last season. Louise Rial will play the role of Dagmar; Maud Davis, the quadron girl Susannah; Mr. Van Kinzie, Abe Moonlight, and B. J. Murphy, Zeb Lane, which part he originated last season in *At Piney Ridge*.

Francis and Alice Gaillard, with Manager Gumpertz for the season, for the Imperial Stock Opera company, St. Louis.

Ben Kahn goes in advance of Cuba's Vow this season.

W. H. Pascoe, of the Peak's Island, Me., Pavilion company, will join the Grand Opera House company, San Francisco.

George K. Henry, who has been stage-manager at the Pavilion, Peak's Island, Me., will be seen with James A. Herne in *The Hearstone*.

Beatrice Ingram and Mr. Livingstone, now with the Peak's Island, Me., Pavilion company, by the Louisville, Ky., Stock company.

T. B. Bridge-land, of the Peak's Island, Me., Pavilion company, with Julia Arthur, in *A Lady of Quality*.

Maud Winter, now with the Pavilion company at Peak's Island, Me., will be seen in *A Ward of France* during the coming season.

Norman Connors, now of the Peak's Island, Me., Pavilion company, has been engaged by a company in Davenport, Iowa.

Harry Browning and wife, for The Girl from Paris.

Katherine Savery (Shaffer), one of Detroit's most popular contraltos, will be heard with the Bostonians this season.

Merri Osborne, for a soubrette role in *Nature*.

J. R. Furlong, by Jacob Litt, for the Chimmie Fadden company. This engagement prevents Mr. Furlong from playing the heavy part in *A Fight for Honor* at the Grand Opera House this week, as the Chimmie Fadden company will leave for St. Paul on Wednesday.

Frank Rushworth, for La Poupée.

REFLECTIONS.



Harriette Weems, whose portrait appears above, is well known in the profession, having been associated with some of the best organizations. She was leading lady with Thomas W. Keene, Louis James, Walker Whiteside, and Creston Clarke, and starred with her own company through the South, re-creating Shakespeare's heroines. Miss Weems does not confine herself to Shakespearean work alone, having proven herself a comedienne of rare ability.

Della Fox put an end last week to the gossip which had announced her accession from The Wedding Day company, by arranging for her next season with that organization at a compensation of not less than \$500 a week.

Homer F. Emmons is painting special scenery for The Physician, which E. S. Willard will produce at Wallack's Theatre, October 4.

Bartley McCullum, who has been manager of the Peak's Island, Me., Pavilion during the Summer, will manage the stock company at St. Louis, Mo., for the coming season.

Hallen Mostyn arrived in the city from London last Monday. He is under special engagement to E. E. Rice for a part in *The French Maid*.

Richard Karl, basso, who has been engaged for the Castle Square Opera company for this season, was in town last week.

Minnie Florence, who was accidentally shot in the arm in a Philadelphia hotel by William Collins, a traveling salesman, more than a month ago, has fully recovered. She was in the hospital only three days. While confined in the hospital Miss Florence's eldest daughter died at her aunt's residence on Columbia Avenue, Philadelphia. Miss Florence was recently a member of the Zero company.

Della Stacey, of the Very Little Faust company, at Manhattan Beach, is a charming hostess. After the performance last Tuesday she gave a yachting party to a few of her friends. Among those on the yacht were Mrs. Stacey, Poney Stevens, Alice Campbell, Miss Griffith, and Harry Luckstone. The party enjoyed a delightful moonlight sail to Rockaway.

Carlotta Gilman arrived in New York on the Mongolian from Glasgow last Wednesday. She will fill singing engagements in London in November.

Hope Ross desires it to be announced that there is no truth in the reports of her engagement to Walter Thomas. Miss Ross never was a member of Vernona Jarbeau's company, as has been published.

The tour of Frederick Warde will be directed this season by W. M. Wilkinson, formerly manager of Alexander Salvini. Mr. Warde will produce this season an adaptation called *Islander*, from a novel, "The Rise of Iskander."

The dramatic material for "Change Alley, the new play in which E. H. Sothern and Virginia Harned will open the season at the Lyceum Theatre, has been obtained from the money-getting craze in the reign of Charles I., known as the South Sea Bubble. The play lends itself to a picturesque presentation and contains a charming love story.

Augustus Balfour and Sadie Delmore will go with Fidd'shead Wilson this season. Mr. Balfour played forty long parts last season with Julia Marlowe-Tabor, Creston Clarke, the Grand Avenue Theatre Stock company, and with his own companies. As a consequence he is under the care of a physician, suffering from nervous and brain strain.

Emma Wells, the four-voiced singer, is a feature with the Arnold-Nelles Players. The Bohemia Quartette has also been signed to join at Atlanta, Ga.

Lillian Beddard, who is managing the Roseland, B. C., Opera House, contributed to a recent issue of the *Roseland Record* a poem entitled "Woman's Love."

Lillian Burnham has returned from Cape Cod, where she has been playing with Wallace Campbell's company during the Summer, and is visiting Dell Ellerson in this city.

R. A. Roberts has been engaged to stage Isabelle Evenson and Estelle Clayton's production of *A Puritan Romance*.

O. D. Woodward made recently a flying visit from Omaha to Chicago, to secure The Charity Ball and The Wife from Howard and Doyle. He is booked at the Creighton Theatre, Omaha for two weeks longer, making eight weeks in all to S. R. O. nightly.

W. W. Bittner closed his season at Central City, Col., on August 14, the company proceeding to Denver, where they are rehearsing preparatory to opening their next season at Boulder, Col., next Thursday.

Walker Whiteside's tour begins in Trenton on September 2. On September 6, at the opening of the East End Theatre, Pittsburgh, Mr. Whiteside will present for the first time *The Man in Black*, a romantic drama from the novel by Stanley Weyman, author of *Under the Red Robe*.

A. B. Anderson and A. Mellen are interested in a project to erect a combined hotel, theatre, and roof-garden at Bridgeport, Conn., the building to be nine stories in height. It is proposed to open the new house next June.

Felix Haney has arrived from Cape May, where he has been spending the Summer with his family, and is now rehearsing with Way Down East.

Good attraction wanted to open house in September. Bijou, Temple, Texas.

TELEGRAPHIC NEWS

CHICAGO.

Theatres Opening Successfully with New and Old Attractions—Gossip.

(Special to The Mirror.)

CHICAGO, August 16.

Lost, strayed, or stolen! a young justice of the peace answering to the name of "Biff" Hall. When last seen he was fondling a pass "to New York and return." It is believed that he was under the impression that Broadway was another name for the Klondyke. The day on which he was last seen here a friend shouted to him, "Come in and have a cup of coffee." "No, thank you," replied the Justice, "I never drink." And then he fled. *Hic ille lachrymæ.* So please bear with me during his absence.

Our Chicago friend, Clay Clement, is busily engaged making the professional rounds of the theatres. A year ago he played at the Schiller. Then he tried the Columbia. He then appeared at Hooley's. To-night he was seen at McVicker's for the first time, opening the forty-first season at that house in his new play, *A Southern Gentleman*, who, by the way, is no friend of Billings, of Louisville. The play was tried with success at Aurora on Thursday, and at Joliet on Friday, and met with much favor. To-night a fine audience bestowed its applause and praise upon the actor-playwright, who is certainly industrious, conscientious, and clever. The scene is laid in the South, and still there is no reference to a mint julep. Claret cup is introduced in its place. There are some excellent people in the cast, among them Clay Clement, Karra Kenwyn, Eleanor Carey, Frank E. Aiken, and Charles Kent. We are all fond of Frank E. Aiken in Chicago. He was one of the pioneers of the city when it was most in need of good theatres and talented players. Aiken was so popular in the olden days that when he walked down State Street the entire population stopped to look at him and admire him. And what is still more, he is still popular. The day he left New York to join Clay Clement he had an offer from Charles Frohman to support Maudie Adams. Although there was more money in the offered engagement, he declined it, as his word had been given to Clay Clement. It is confidently believed that Clement's new play will be a popular and financial success. The scenery is as good as the company.

One by one the theatres are opening. The Columbia, closed and redecorated handsomely, was reopened last evening with Smyth and Bior's success of last season, *My Friend from India*. The house was full. Fred Bond, as my friend from Kansas City, repeated his success of last season, and J. B. Maher replaced Edward Ables and proved himself one of the cleverest of the younger comedians. But May Vokes, as the German maid, won the honors of the evening, just as she did before. The play will run for two weeks, to be followed by Jack and the Beanstalk.

The Mayflower pleased the people, even if it is not a great play. Mary Manning completely won the good will of every one who beheld her. James K. Hackett is more popular than ever. Fame and praise have not spoiled him. Mr. Hackett, by the way, is accompanied to Chicago by his distinguished mother, the widow of the great James H. Hackett, whose Falstaff was such a delight to the last generation.

There is another member of the Daniel Frohman company who is entitled to a few words of encouragement and praise—Grace Root, the brilliant and versatile daughter of the late Dr. George F. Root, who wrote "Rally 'Round the Flag, Boys," "Tramp, Tramp, Tramp, the Boys Are Marching," and other famous songs. This is Miss Root's second season, and the fact that she is already filling an important position in one of the best stock companies in America testifies to her worth. Her performance in *The Mayflower* was worthy of an older and more experienced artist, but talent always defies the years and the traditions, and Miss Root is on the bright pathway to success. Chicago is proud of her.

To-night the Lyceum company was seen in *The Late Mr. Costello*, a large and fashionable audience greeting the deceased gentleman. This last mentioned individual will be superseded on Thursday evening by *The First Gentleman of Europe*, but whether it is Prince Henry of Orleans or the Count of Turin depends sayeth not. These first gentlemen of Europe are not so popular in Chicago as you New Yorkers imagine. A number of them are still owing their World's Fair hotel bills, and no sooner had Mr. Frohman announced his plans for the week than the Sheriff of Cook County looked up the records.

Augustus Thomas' beautiful play, *The Housier Doctor*, continues to please, Digby Bell and Mrs. Bell being supported by an exceptionally well selected company.

The Heart of Chicago has been followed at the Alhambra by *The South Before the War*, which means that there are a few more new comers in town. The last named play has been over at the Academy of Music all last week, where it was followed by *The Tornado*, just as Major Moses P. Handy is exporting his famous whiskies to gay Paris.

Rehearsals are now in progress at the Schiller for Captain Charles King's military play, *Fort Frayne*, and the theatre is being brightened for the opening night, the color scheme having been changed from a greenish tint to that of yellow and gold. Meanwhile J. H. Gilmour, the leading man, has abandoned the company. One of the new members, not announced heretofore, is George Nash. The management is now on a still hunt for a leading man. Robert Drouet will probably be engaged.

On Wednesday afternoon the members of the Forty Club laid one of their oldest and most popular members to rest in the silence of Oak-wood Cemetery. George H. French, who died on Sunday night, was one of the best known caterers of the West he was well known to members of the profession. It was always a matter of pride and pleasure with him to "see the players well bestowed." He was their happy host on many a memorable occasion. The eight pall bearers were all chosen from the Forty Club.

James O'Donnell Bennett, the brilliant young critic of the *Evening Journal*, who went to London to write up the Queen's Jubilee, has been interviewing Olga Netherole at Coningham Lodge, Billington, Norfolk, England. According to Brother Bennett, daily performances at the Netherole country home are divided into six acts, as follows: 9 A.M., tea and thin buttered bread in bed; 9:30 A.M., breakfast; 3 P.M., luncheon; 6 P.M., tea; 9:30 P.M., dinner; midnight, many and different kinds of liquid refreshments, partaken of exclusively by the men. It is a good thing that Olga, Jimmy, and their many friends are not starving.

Hepburn Johns, of the *Chronicle*, has returned

from his Eastern trip and is again doing the drama in his happy manner.

Harry Ellis, an old-time actor, accidentally fell from a window of the Windsor Hotel on Sunday morning and was instantly killed.

Patrons of the Columbia Theatre were surprised and delighted last evening when they beheld the many changes in the decoration of the foyer. The entire color scheme has been changed, so that the large room looks more commodious and attractive than ever. The work was designed by the scenic artist of the house, St. John Lewis, who also superintended it.

Mrs. Jennie Woodrow, of Salt Lake City, who has been here visiting all Summer, has surprised many of her friends by deciding to go on the operatic stage. As Miss Jennie Hawley she will be the understudy for Jessie Bartlett Davis with the Bostonians. Miss Hawley has a superb contralto voice, and has had much experience in amateur work. She left here for New York a few days ago. Mrs. Davis left for New York on Saturday.

The opening of the Columbia last evening inaugurated the seventh season under the Hayman and Davis management, and the sixteenth of the house. When McVicker's Theatre was opened to the public this evening a great many changes for the better were noticed. The entire house has been redecorated and refurbished. Clara Mathews, who has just joined the My Friend from India company at the Columbia, is a Chicago girl.

Theodore Hamilton left here on Thursday for New York. After supporting Mr. Jefferson during the preliminary season he will again be seen as Pudd'nhead Wilson, under the management of David Henderson.

Jolly Louis James, who has been rehearsing at the Lincoln, has left us after telling one of Barrymore's bright responses. Barry was greatly oppressed by an egotistical bore, who finally said: "I want you to understand, Mr. Barrymore, that I am a self-made man." "Yes," answered Barry; "who interrupted you?"

EDWARD FREIBERGER.

BOSTON.

The Season Began in Earnest—Bright Prospects—Improved Houses—News.

(Special to The Mirror.)

Boston, August 23.

With three more of the regular theatres of the city opened for the season to-night, it looks as if Boston's theatrical year had begun in good earnest.

Roland Reed's opening of the season at the Boston Museum is as much of an annual thing as the coming of Christmas. He was announced to open to-night in *The Wrong Mr. Wright*, which had its original production here a year ago. Mr. Reed has saved his novelty, Sydney Rosenfeld's new comedy, *A Man of Ideas*, for the closing week of his present engagement. Mr. Reed and beautiful leadore Bush head the company, which includes Mrs. Mary Myra, Maud White, Helen Kesting, Charles S. Abbe, Earle Browne, Sheridan Tupper, Julian Reed, L. P. Hicks and James Douglas.

Mathews and Bulger in *At Gay Coney Island* were the opening attraction of Eugene Tompkins' second season in the management at the Park. Since the house closed thousands of dollars have been spent on interior decorations.

G. E. Lothrop's career as manager of the Bowdoin Square opened auspiciously to-night with a revival of *The Electrician*, which was the conspicuous dramatic success of last season at that house. During the Summer the interior of the house has been given a new dress, and many other improvements have been brought about. It is needless to speak of the power of the play, for Minnion readers are well aware of Charles E. Blaney's success, which is now interpreted by Frank Harrington, Arthur Sprague, P. Augustus Anderson, Helena Collier, Tessie Burnett, Emily Stone, and Florence Stone. Mr. Lothrop's régime introduces a new scale of prices with the maximum at 75 cents at night and 50 cents at matinees. He evidently means to make his theatre popular in every way.

Tony Cummings had his innings at the Castle Square to-day, for Dr. Bill was the comedy production of the week and he was the Dr. Bill. The original production of the comedy in this city was no more effective than this, and the favorites of the stock company were seen to advantage. Horace Lewis being especially good as Mr. Firman, while Mary Sanders bounced to her heart's content as the kangaroo girl. Trilby will be the next revival.

Such an even cast as that engaged in the new Hartline and Barbour's *Uncle Tom's Cabin* at the Boston is rarely seen, and the success is deserved. Frank Loebe is a superb Simon Legree, while Marion Elmore's Topsy is the best since Leana Burt's memorable performance several seasons ago. Edwin Barbour plays Uncle Tom in a way that gives dignity to the whole production, and the others in the company are equally clever. This is the last week. Primrose and West's Minstrels follow.

For his second play at the Grand, Frank J. Keenan gives *The Fugitives*. Katherine Roher begins a three weeks' engagement September 6.

In addition to the views of Boston managers on the outlook for the coming season, which I gave last week, I am able to add two others to-night. Charles J. Rich, whose position at the Hollis Street has made him an expert, has this to tell me: "The indications are, with the advent of cool and settled weather, that the theatrical season of 1897-98 will be a very brilliant and successful one. There is more activity manifested among managers and professionals generally than has been evident in several years. Many new and promising productions will be made, new stars will twinkle, and with the abundant crops and improvements in all classes of trade which are reported throughout the entire country the theatres cannot fail to be benefited and assured an exceedingly prosperous season."

Lawrence McCarthy, who is the acting manager at the Park, made this reply to my questions: "It has been said that the man who could prophesy in theatricals need never work for a living, so I hesitate about putting myself on record; but with the new era of prosperity, predicted by so many, and the fine list of attractions offered, I don't see why this season should not be a most prosperous one in theatricals."

George W. Magee has made a capital list of bookings for the Grand Opera House, which is to open September 4 with *Straight from the Heart*. Among those to follow are *Two Little Vagrants*, *The Sporting Duchess*, Robert Downing, Eugenie Blair and several comic opera companies. Mr. Magee's choice of Frank S. Arnette as press representative indicates that that part of the work will be well cared for. Here's wishing him all success in Boston.

Billy Walsh, whose press work for the Boston followed the death of Harry McGlenen, is back again at that theatre and will also look out for the interests of the Park. He has resigned

his position on the *Globe* to devote his entire attention to theatrical work.

During the coming season at the Castle Square, the stock company will be strengthened and a number of the greatest successes of the season produced. Two performances a day will be the rule. A unique feature will be introduced in the manner of ticket selling. This Summer every seat in the house has been placed at 25 cents, but when the regular season opens part of the orchestra will be reserved at 50 cents. As soon, however, as the 25-cent seats are all gone, the back row will be reduced in price and so on until the house is sold out.

Thomas E. Henry, who is to be the resident manager of the Columbia, is in town preparing for the opening, which will not take place until Sept. 13 on account of the additions to the theatre, which will include a third gallery with a seating capacity of between 600 and 700, thus making the Columbia one of the largest in the city. The theatre is being redecorated and refitted. The opening attraction will be *8 Bella*.

Charles T. Rich, assistant manager at the Hollis Street, has returned to Boston from a delightful vacation at his Summer place at Siasconset, where he gets the rest for the busiest Winter put in by any theatrical man in Boston. He makes a flying trip, as he starts on to New York to witness the final dress rehearsal and first performance there of *The Good Mr. Best*.

Stewart Allen writes me that E. S. Willard will arrive in this country September 18, and that he will bring with him from last year's company Maudie Hoffman, who seems like a Boston girl in spite of her home in Washington; Mr. and Mrs. Harry Kane, Oswald Yerkes, and Bromley Davenport. The Physician, in which Keith Wakeman will be seen, will be the feature of his engagement at the Tremont in November.

John L. Sullivan is going to run for Mayor of Boston. Shades of Mayor Hart!

Boston will be the starting point of the next tour of Nat C. Goodwin and Maxine Elliott, opening September 27.

Louis Miller has come to town in the interests of *The Sunshine of Paradise Alley*, which is to open the Tremont August 30.

Joseph Buckley left Boston last week for Chicago to take charge of Otis Skinner's rehearsals of *Prince Randolph*. He tells me that the season opens the Olympic at St. Louis, September 14.

Percy Bowles, who, since the closing of *The Walking Delegate*, has been spending the Summer in Gloucester, has gone to Chicago to join the new stock company at the Schiller.

It is not impossible that James J. Grace, who owns the Columbia, may build a new theatre at the corner of Tremont Street and Seaver Place. There have been a number of rumors to that effect, but Mr. Grace says he will not build until he gets a good guarantee from some responsible manager.

Some time ago I announced in *The Mirror* the engagement of Mary Anderson, the young Salem girl who went on the stage, to Harold C. Buckminster. It seems that the young couple were already man and wife, but that they have lived apart on account of parental opposition. Mrs. Buckminster has applied to the courts for damages. She is to appear in *Under the Red Robe* this season.

Florence W. Cushing has gone to Brant Rock for the remainder of the Summer.

R. M. Field has returned from his European trip, in the course of which he obtained the rights to a number of foreign successes.

Maudie Marcan, a clever Boston girl, joined the Castle Square company to appear in *Dr. Bill*. Ida Conquest, who has been spending the Summer in Boston and its vicinity, has returned to New York to begin rehearsals with the Empire Stock company, which will play a five weeks' engagement at the Hollis, beginning October 11. Miss Conquest has a chance to play here Viola Allen's original character in *Under the Red Robe*, as she did in New York. The Hollis won't begin to hold the audiences.

Charles L'Orange is the new director of the orchestra at the Bowdoin Square.

Oscar Girard has returned to Boston to rehearse *The Walking Delegate*. He spent his vacation at Port Chester, N. Y.

Edward W. Dunn has been engaged as business-manager for Courtland Into Court.

JAY BOSTON.

PHILADELPHIA.

Plans and Preparations for the Season—Openings—Bright Prospects—Notes and Gossip.

(Special to The Mirror.)

PHILADELPHIA, August 23.

There is a feeling of confidence among our managers that the season of 1897-98 will prove one of great success.

Manager William J. Gilmore, of the Auditorium, will not rely upon traveling vaudeville companies this season, but from time to time will introduce companies of his own selection, termed "House Shows." To-night inaugurates his policy with the following specialists: Lew Dockstader, Barney Ferguson, assisted by John Marr, Dora Wiley, vocalist; Sam J. Ryan, Kitty Mitchell, Charles T. Aldrich, the Kraemers, bicycle experts, and McCarthy and Reynolds. For week of August 30, House Show No. 2, headed by John Ransome and John Kernell.

The feature this week at the Bijou Theatre is a farce titled *The Marble Arch*, presented by James T. Shelly, Ed Moroney, Mary Kennen, and Alice Penneyer. The programme is completed by A. L. Steele, the Savana, acrobats; Swift and Chase, Carr and Jordan, Three Marvelles, Senator Frank Bell, Lorenzo and Allen, Cal Stewart, Yankee comedians; Charles and Lottie Fremont, Enslie, contortion dancer; Reid and Dea, the *Visions of Art*, and the biographic. Business is, as usual, to capacity.

Damrosch's Symphony Orchestra at Willow Grove is attracting the masses; every evening there is a change of soloists and programme.

Forepaugh's Theatre is being liberally patronized, the new stock company jumping into popular favor, Edwin Holt and Carrie Radcliffe sustaining the leading roles in *True to Life*. There are twelve performances weekly. For week of August 30 Mrs. Forepaugh will present Joseph and E. M. Holland's success, *A Social Highwayman*.

Under the Polar Star inaugurated the season of the National Theatre on Saturday evening, August 21, and will remain for this week with prospects of good business. When London Sleeps follows August 30 week.

A Breezy Time, with Fitz and Webster as chief fun makers, opened the Arch Street Theatre August 21, and will continue for a week. The specialties are the Jolly Three-Legged Tar, Tennis Quintette, Dago Serenade, Female Clowns, and the Cake Walk. The prospects of this house for the coming season are exceedingly bright.

An Unequal Match, with Marie Wainwright as the star, will be the opening attraction at the Girard Avenue Theatre August 30. Miss Wainwright will be supported by the stock company, a complete list of which has already been published in *The Mirror*. The play will be handsomely staged under the direction of Frank B.

Hatch. For week of September 6, George Holland, supported by stock organization, in *A Wise Child*.

The Broad Street Theatre inaugurates season August 30 with *The Man from Mexico*. The company includes Willie Collier, Louis Allen, Violet Rand, Carrie Elberta, Katherine Mulkins, Maclyn Arbuckle, C. E. Smith, Dan Mason, George W. Parsons, P. H. Ryley, M. E. Hecker, Frank Crans, Henry Parker, E. Jella, Charles W. Barton, and I. E. Hogarty. The engagement is for two weeks, followed by Professor Kellar September 13.

The Castle Square Opera company at the Grand Opera House begins its second year of grand opera on August 30 with a spectacular production of *A Trip to Africa*, with Edith Mason, Thomas H. Perne, William Wolff, William G. Stewart, Richard Karl, Carla Englander, Jessie Fairbairn, Gertrude Quinlan, Frank Ramsey in the cast, aided by the well-trained and large chorus. The advance sale of seats for the entire season is already beyond expectations.

The Castle Square company in Carmen, with Lizzie Macnicol in title-role, at the Academy, Atlantic City, is doing a splendid business. After three performances *The Black Hussar* will be given.

Buck Taylor's newly organized Wild West Show, with chariot races, etc., will be at Belmont Park August 28.

The Lyceum Theatre offers for this week the Gay Manhattan Burlesquers, a lively attraction, opening with *A Whirl of Pleasure* with good specialty acts. Business good.

The Gilded World Burlesque company, in which are Nelson, Glensiretti and De-monie, Hart and Robie, Ada Boulder, Carroll and Neally, Woodthorpe and Floyd, M. L. Sullivan, Ellen Sisters, and the Bender Sisters, is at the Kensington Theatre. For week of August 30, Paris Gaiety Girls.

The Standard Theatre, under the new management of John G. Gernon, opens for the season on August 28 with Bob Fitzsimmons and his vaudeville company. The house has been renovated and improved, and is very pretty.

The Waifs of New York, with Katie Emmett as the star, is the opening attraction at the People's Theatre on August 28. It will be followed on September 6 by *Human Hearts*.

The Eleventh Street Opera House, with Dumont's Minstrels as the attraction, will be opened August 30. Hughie Dougherty and Lew Sully in the new burlesque, *Off to the Klondyke*, is the feature. This is the only minstrel organization in this city, and, playing at popular prices, will probably be a winner.

Labor Day, September 6, is a legal holiday in Pennsylvania. All our places of amusement, catering to the masses, give matinees.

Charles M. Southwell, the popular manager of the Castle Square Opera companies, is at Atlantic City in search of health. He hopes to be present at the opening of the Grand Opera House on August 30.

The Ninth and Arch Streets Museum, Charles A. Bradenburgh, manager, opens the season on September 4. The house has been renovated, and presents a handsome appearance.

Fred Rider's Night Owls opens the season at the Trocadero September 6. Great improvements have been made here, and the prospects are good.

Openings.—Chestnut Street Theatre, September 6, with Frederick Warde in *Iskander*. Chestnut Street Opera House, September 13, Stuart Robson. Park and Walnut Street theatres, middle of September.

The Seabrooke Opera company is booked at the Walnut Street Theatre.

Innes' Band continues at Washington Park, and Contorno's Band at Woodside Park.

S. FRANKENBERG.

ST. LOUIS.

Closing of the Summer Opera Season—Theatres Opening—Notes of Interest.

(Special to The Mirror.)

St. Louis, August 23.

Forest Park Highlands put up a strong bill last week, and the attendance was very large, many nights the capacity of the resort being tested to its utmost. The Ideal Minstrels have caught the frequenters from the start, and there has been one round of fun from start to finish by the end men, Lewis and Ernest, and Sharp and Flatt. R. J. Jose and his quintet have also come in for a large share of applause. The vaudeville artists, the Nichol Sisters, Leola Mitchell, and Sharp and Flatt each made individual hits. This week the Ideal Minstrels still remain, with the Jose Quintet, and Lewis and Ernest. The new features are Howe, Wall and Walters, Mame Fulton, and William Olchansky.

The Suburban for its attraction last week continued *A Midsummer Night's Dream*, and the attendance was as large as during the first week. The production was put on with due regard to scenic effects, and the principals did even better work than they did the first week. The production has been one of the successes of the Summer season here. This week *As You Like It* with the same principals is being given.

Uhrig's Cave wound up its season last week by giving *The Tar and the Tartar*, the last performance occurring last night. Helen Bertram took the part of Farina, and sang and acted it well as she always does. During the performance she interpolated a ballad "I Love You, Dear," by a local composer, and the audience took it most kindly. The part of Cardamon was taken alternately by J. Aldrich Libbey and Henri Leoni. Both have become favorites with the Cave's audiences. The fun of the opera was in the hands of Milton Aborn as Muley Hassan, Robert Lett and John Williams. Beatrice McKenzie and Bertie Dale were charming, while Gertrude Madigan was at her best as Alpeca.

Koerner's Opera company gave Martha last week, and did it in most excellent manner. Large audiences attended and seemed to appreciate the good work done by the members of the company. The parts of Lionel and Plunkett were taken by Charles O. Bassett and Francis Gaillard, and they gave a fine performance. Tillie Salinger made a handsome Lady Harriet. Alice Gaillard was capital as Nancy. The Sheriff, by Ben Lodge, was done in his accustomed clever manner. The chorus did much to make a successful production. Last night *Fatinitas* was put on.

The Standard and Havlin's Theatres were the first to open their doors for the Winter season, and they opened yesterday afternoon.

Havlin's had for its bill *A Milk White Flag*, put on with handsome scenery and a strong cast, including John W. Dunn, Oscar Hall, a well-known St. Louis boy; George Tollman, Will Deming, Mary Marble, and Lansing Rowan. The theatre has been overhauled since last season. New seats have been put in; electric fans made the auditorium cool and pleasant; the orchestra has been enlarged, and a new drop curtain and new and bright carpets have been introduced. Manager Will Garen wore his brightest smile yesterday. The house was filled at both performances.

Manager James J. Butler has almost changed

the appearance of the interior of the Standard Theatre since last season with many improvements. The opening yesterday was largely attended. Fred Rider's Moulin Rouge Extravaganza company was the attraction. The company is a big one, including Cierbo and Nolan, Gordon and Lick, Cooper and Stewart, the Two Barnards, the Helene Sisters, and Harris and Walters. The performance is full of novelties and the scenery is most gorgeous.

J. Aldrich Libbey sang two new songs last Wednesday night at Al. Ahren's benefit. One was "The Old Man's Story," and the other "The Organ Grinder's Serenade," by Charles K. Harris, author of "After the Ball." It was sung for the first time.

Robert Lett, one of the comedians of the McCull Opera company at the Cave, fell out of a second-story window last week and sprained one of his ankles so severely that he will be laid up for several days.

George McManus, manager of the Fourteenth Street Theatre, has arranged to put the McCull Opera company, which closed at Uhrig's Cave last night, on at his theatre, commencing September 5, for an indefinite period. Negotiations are pending for several well-known artists. The company will be under the immediate management of Milton Aborn. There will only be two matinees, Wednesday and Saturday. The idea of the management is to give opera and spectacular productions on alternate weeks. Prices will range from 50 cents down. Most of the choruses of the present company have been retained and many of the principals. Milton Aborn left, after the season closed last night, for New York, to complete arrangements. Rehearsals will begin next week. Henri Leon was offered the tenor roles in the company, but could not accept, owing to his engagement with The French Maid.

Manager Sam Gumpertz has engaged for the season Charles O. Bassett, Annie Myers, Drew Donaldson, and Mr. and Mrs. Gaillard, with a chorus of twenty, to give thirty minutes of light or grand opera at every performance at the Imperial Theatre.

Edyth Corby, last season with William Barry, has been visiting her relatives here and leaves this week for New York, with her sister, Mrs. J. A. Russell, of New York, who has been here on a visit. Mrs. F. Corby, formerly Amy Leslie, now residing here, goes this week to Chicago for a couple of weeks visit.

The Boyton Theatre and the Chutes put on a change of programme this week. In addition to the regular monster performance there will be several new vaudeville acts.

The St. Louis Exposition will open September 8 for forty days.

The Olympic Theatre will open September 5, with Digby Bell in The Hoosier Doctor.

The Century Theatre will open September 13 with the Empire Theatre Stock company in Under the Red Robe.

Herbert Samuels, an old St. Louis boy, last year a member of Charles E. Blaney's business staff, will this season do the presswork for the Théâtre Français at Montreal. His many friends here will be glad to hear of his good fortune.

Hopkins' Grand Opera House will open its preliminary next Sunday with the stock company. The regular season will begin September 12. The success of Trilby at the Chicago Theatre has been so great that Colonel Hopkins has decided to bring here for a week the principals of the company giving it there. The other features will be: Felix Morris in A Game of Cards; Fordyce, Polk and Collins, Lily Laurel, Gilbert Girard, Dolly Davenport, Medway, and the cinematograph.

W. C. HOWLAND.

CINCINNATI.

Summer Opera Still Doing a Big Business—Niobe by the Stock Company.

(Special to The Mirror.)

CINCINNATI, August 28.

With three Summer resorts in full operation and three theatres just reopened for the Fall season, we surely have variety enough to satisfy the most blasé of theatregoers.

The Boston Lyric Stock company gave a magnificent presentation of Cavalleria Rusticana last week. The opera has never been so well sung and acted here before. Yesterday began the fourth week of the engagement, and Marianna was produced, with Clara Lane in the title role. J. E. Murray sang the part of Turiddu; Edgar Temple, Don Cesar de Bazan; W. H. Clarke, Don Jose; Hattie Belle Ladd, Lazarillo, and Bertha Wilson, the Marchioness de Montefiore. Adelaide Norwood essayed the part of Santuzza during Clara Lane's indisposition last week and made a marked hit.

The Mackay Opera company in The Mikado has just done the biggest week's business of its engagement, and yesterday started on its eighth week with a revival of another of Gilbert and Sullivan's operas, H. M. S. Pinafore. The singers were cast as follows: Josephine, Ada Palmer Walker; Buttercup, Dorothy Parkhurst; Hebe, Eva Beith; Ralph Rackstraw, Walter Thompson; Captain Corcoran, Ed Weston; Sir Joseph Porter, Harry Lightwood; and Dick Deadeye, Dan Young. Next Saturday the Mystic Shriners take possession of the grounds for their annual outing.

The third big star vaudeville bill is being rendered at the Ludlow Lagoon. John Noonan has secured Maurice Barrymore in a sketch, Phyllis Rankin, John Kernell, and Siegfried, the character impersonator. The attendance is bound to be large.

Coney Island brought its season to a close with Sunday's attraction.

Buffalo Bill's Wild West and Congress of Rough Riders is encamped here for to-day and to-morrow, and will do all the business it can take care of. Colonel Cody is in personal charge, and appears at every performance.

Heuck's began its Fall season yesterday afternoon with the Washburn-Burns company in The Land of the Living. Lillian Washburn, the leading lady, has considerable ability, and pleased the audience, which was of a size to rejoice the heart of the manager.

Brady and Stair's Stock company began the season at Robinson's yesterday in the dainty little comedy of Niobe, which had such a successful run several years ago. The company did some good honest work, and will make friends with the people in short time. It is composed of the following well-known actors: Selma Herman, Willis Granger, Lillian Dix, Helen Holland, Pearl Evelyn, Agnes Robinson, E. S. Wilson, George S. Probert, Guy Nichols, Charles Dade, Mark Ellsworth, and others.

The people who thronged the People's yesterday afternoon hardly recognized the old playhouse, so many changes and improvements having been made. Sixteen boxes now adorn the house instead of the old ones that had seen better days. The attraction was the Merry Wives Burlesque company, and it will hold its own with the public the coming week.

Beginning to-night and continuing a fortnight, Colonel Billy Thompson will exhibit the original

veriscope pictures of the Corbett-Fitzsimmons fight.

The Fountain Square will open August 29 with Rush's White Crook, and the Walnut September 5 with Hoyt's A Milk White Flag. The Grand has postponed its opening until one week later.

WILLIAM SANFORD.

BALTIMORE.

Robert E. Graham's New Play—Pleanty of Good Vaudeville—Coming Productions.

(Special to The Mirror.)

BALTIMORE, August 28.

Popular Bob Graham appeared at the Holiday Street to-night in a new play written for him by Louis De Lange, entitled Who's Your Friend. Our Bob, for he is a Baltimore boy, was greeted by a large and appreciative audience, who thoroughly enjoyed the two hours and a half of merriment. The production is under the management of Williams and Nuckols, and they have surrounded Mr. Graham with a good cast, some of the members of which are Lucius B. Jackson, Martin Hayden, Frank X. Hope, Charles Craig, J. W. Holland, Josephine Newman, Lillian Spellman, Freddie Huke, and Aida R. Head. The attraction for next week will be The Strange Adventures of Miss Brown.

At Kernan's Monumental Theatre, Miaco's City Club company presented an up-to-date bill. Madame May's First Night, an operatic burlesque, was the feature of the evening, though Mr. Paris at Niagara was also quite entertaining. The olio, which was excellent, embraced the following: Conway and McFarland, Leslie and Fulton, Lew Palmer, Anna Lomburg, Dick and Kittie Kumins, French Sisters, Mable Barton, Baker and St. John, and Fannie Everett. The American Burlesquers will present their strong bill next week.

Large crowds attend at Electric Park, where the attractions are of a character well calculated to draw them. In the auditorium the following artists appear this week: The Four Nelson Sisters, Kroneman Brothers, Alberts and Bartrum, Neider, Les Vonjeres, McCloud and Melville, Daisy Ogden, and the cinematograph. The Auditorium Music Hall will open August 30, with Gran's celebrities, including Maurice Barrymore in A Man of the World.

The Academy of Music will open September 6 for a special engagement of the Castle Square Opera company. Annie Myers and Grace Golden will be among the principals.

Manager John W. Albright, Jr., will have a splendid stock company when he opens the Lyceum for a season of comedy and standard plays. Mr. Albright's plans are not as yet fully matured, but he will present his plays in thoroughly first-class style, and will leave nothing undone to establish the success of the system.

The veriscope presents the Corbett and Fitzsimmons contest at Ford's Grand Opera House.

HAROLD RUTLEDGE.

WASHINGTON.

Vaudeville Predominates—Plans for Reopenings—Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, August 28.

The White Crook Burlesquers, under the management of Ed F. Rush, is the attractive bill this week at Kernan's Lyceum Theatre, opening to-night to a large attendance. Sandwiched between two new and interesting burlesques by Frank Dumont, The United States Yacht Club and The Klondike Millionaires, an entertaining olio is given by James Dixon, Dolan and Mitchell, Valmore, Brannen and Williams, and the Misses Behler and Wyble. T. E. Miaco's City Club Burlesque company will follow.

The Academy of Music will open the regular season August 30 with Robert Downing in a week of classical productions, commencing with Virginia. Business Manager Harry Allen has returned from his vacation, and is personally directing the preliminaries of the opening.

The Grand Opera House will also open on the same date with a few weeks of high-class vaudeville prior to the beginning of the regular season. Robert Gran, who closed the house in the early Summer after a season of four weeks, reopens with one of his big shows, which includes Lew Dockstader, Barney Ferguson, and John Marr, Dora Wiley, Sam J. Ryan, Kitty Mitchell, Charles T. Aldrich, the Kramers, and McCarthy and Reynolds.

The dramatic attractions at this house this season are booked in connection with the Gulick Bijou Circuit of theatres, comprising the Columbia Theatre, Boston; Star Theatre, New York; Bijou Theatre, Brooklyn; National Theatre, Philadelphia; Holiday Street Theatre, Baltimore; Grand Opera House, Washington; Bijou Theatre, Pittsburgh; Walnut Street Theatre, Cincinnati, and the Alhambra, Chicago.

Glen Echo, on the Potomac, is on the topmost wave of popularity. The attendance is regularly large, and upon two occasions during the past week—at the reunion of the Junior Americans, and at a benefit tendered the crack military drill team, the Levi P. Morton Cadets—has exceeded ten thousand. The Boston Fiddlers continue popular, and a sterling musical programme is given. This week, the Wakana Troupe of Japanese Jugglers, Byron G. Harlan, tenor; Mrs. Cecilia Fentress, soprano, and Mrs. Kate Hill, contralto, are additions to the programme.

Hubert T. Smith, the song writer, who has been in the consular service abroad for the past two years, has returned home to stay, and has been assigned to important duties in the State Department.

The management of the Columbia Theatre, Messrs. Metzger and Luckett, are adding to the attractiveness of their popular house by extra ornamentation and decoration.

Mary Helen Howe, the Washington soprano, is filling a highly successful engagement as soloist with Sousa's Band at Manhattan Beach.

The Lafayette Square Opera House will open for the season September 13, when Maude Adams will inaugurate her starring tour in The Little Minister.

Two weeks of the veriscope exhibition of the Corbett and Fitzsimmons' encounter is a possible early attraction at the New National Theatre.

JOHN T. WARDE.

AMONG THE DRAMATISTS.

John Fowler and H. H. Horton have written a new melodrama, The Railroad King, for early production. Mr. Fowler has written also a new comedy for Nellie McHenry.

J. J. McNally is said to be at work on "a spectacular farce-comedy," to be produced by William Harris and Charles Frohman.

Anson Pond has written a local drama which will be elaborately produced in this city.

The Marquis of Lorne, son-in-law of Queen Victoria, is said to be finishing a four-act Scottish historical drama.

E. W. Blaisdell, of Rockford, Ill., has written a play called The General's Daughter.

IN SUMMER PLACES.

Howard C. Ripley, the correspondent of The Mirror at Providence, R. I., is spending a week at his summer home "The Gables," Edgartown, Mass.

Harrington Reynolds has been giving a series of dramatic and musical entertainments at Lachine, Valois, and other Summer resorts along the St. Lawrence and Lake Ontario. His assistants included Helene del Carte, balladist; Marion Kelby, who appeared with Mr. Reynolds in Withered Leaves, and Walton Townsend.

Walter Walker and Mrs. Walker (Mildred St. Pierre) have gone to Frank Ambrose's hotel at Orient Point, L. I., until rehearsals of The Woman in Black company begin.

Among the professionals stopping at Shore Acres, Good Ground, Long Island, are E. D. Tyler, Mr. and Mrs. William Harcourt (Alice Fischer), Edwin Arden, Richie Ting, Josephine Allen, and William Tyler.

Among theatrical people who have recently enjoyed the briny breezes of Atlantic City are Robert Clifford, Edward Booth-Tilton, Edith Fassett, Earle Remington, William Hines, Lou Gandon, Ike Rose, Sargent Aborn, Walter Butterfield, Charles Sturgis, Edward J. Pembroke, William J. Mills, Edward Weitzel, Genevieve McCloud, Mabel Strickland, Charles Fisher, Charles Ford, Daniel Henderson, and Virginia Stuart.

Marshall P. Wilder gave one of his inimitable and always successful entertainments at the Hotel Champlain, N. Y., August 21. Among those who attended were President and Mrs. McKinley, Vice-President and Mrs. Hobart, Secretary of War and Mrs. Alger, Postmaster General and Mrs. Gary, and Secretary of the Interior Bliss, who are guests of the hotel and in whose honor the entertainment was given.

D. L. Don, of The Girl from Paris company, is spending his vacation at Utica, N. Y.

De Wolf Hopper has been visiting in Burlington, Vt.

MOUNT CLEMENS.

W. L. Horton writes: George Arlington, John Schindler, James Jordan, and Ed Willis, of the Barnum-Bailey Show, spent last Sunday at the Springs. The show played Detroit, August 16.

Rose Basington and Eva Randolph, of the Who is Who company, were the guests of Mrs. W. C. Cameron, August 15.

Mollie Fuller and Helen Price, while bicycle riding on the outskirts of this city on Friday last, were attacked by two vicious dogs. Miss Price had her clothing badly torn, and was bitten several times before aid arrived. Miss Fuller escaped unhurt.

Charles L. Davis (Alvin Joslyn) and William A. Lang were in town Wednesday for a day's visit.

Fred Hallen and Mollie Fuller left to play a week in Columbus, and will return August 23.

A special train brought a party of newspaper men, managers, and theatrical folk from Detroit to witness the first performance of Who is Who.

The following were among the party: Edward Stair and wife, George Nicolai and wife, Harry Volkes, Maggie Daly, Happy Ward, Lucy Daly, Harry Gregg, of the Detroit Journal; Robert Park, of the Detroit News; Archie Ellis, Gus Weinberg, Edward Witzel, of the Detroit Free Press; John T. Keefe, Hattie Bernard, Johnny Page, Nina Walsh, Marie Hughes, Charles Altman, Charles R. Sturges, W. E. Moore, and M. R. Costello.

ENGAGEMENTS.

Francis M. Crossman has been secured by Edwin Gordon Lawrence for the role of Lieutenant Rostov in For Her Sake.

George A. D. Johnson has been specially engaged to play Miles McKenna in the production of Rosedale at the Park Theatre, Brooklyn.

Paul Howard Gilmore has been re-engaged by Augustus Pitou as Chauncey Olcott's leading support for this season. Mr. Gilmore, who is at Cottage City, will return in time for rehearsals, which begin next Monday.

Eulalie Bennett, for the leading role in Human Hearts.

Guido Marburg, for leading heavy roles in the stock company at the Schiller Theatre, Chicago.

Branch O'Brien, to go ahead of the Rantz-Santley Burlesque company.

Edwin Arden, for Shall We Forgive Her?

Louisa Mackintosh, who was with The Prisoner of Zenda last season, for the Denver Stock company.

Edward Emond, for the Park Theatre Stock company, Brooklyn.

Georgia Welles, for Forepaugh's Theatre, Philadelphia.

John Sutherland, for Hopkins' Theatre, St. Louis.

Wash Melville, for Frederick Warde's company.

Harry M. Scott, for his fourth season as press representative of Drew and Campbell's Star Theatre, Cleveland, O.

Gertrude Roberts, for leading soubrette roles with Fitz and Webster's Southern A Breezy Time company.

Maude Hoffman has been re-engaged as leading lady with E. S. Willard, and will play the part of Edna Hinde in The Physician.

Lawrence Barbour, as stage-director and character actor, with the Manhattan Stock company.

Nellie Lind, for On the Bowery.

Otis Shattuck, Neha Harrison, Lew B. Parker, and Minnie Parker, for The New Wing.

Frederick Webber, to play the lead in A Divorce Cure.

Frank Marrior and Edward N. Summers, with Cora Van Tassel.

Fred Hight, with Katherine Rober.

George S. Christie, with the Cummings Stock company.

Ben Deane, to play the politician in Blue Jeans.

Fanny Tewksbury, with Dan Sully.

Edgar Mackay, with W. A. Brady.

George Sayboldt, with James R. Waite.

Charles Barry, Edward Hume, W. E. Shearer, and Carrie Lee, with Elmer E. Vance.

Annie Wood, for Secret Service.

John Craven and John Flood, with Baltimore Lyceum Stock.

C. Blanche Rice, for the ingenue role in The Sporting Duchess.

GOSSIP.



Above is presented a likeness of George R. Allison, treasurer of Nixon and Zimmerman's Chestnut Street Theatre, Philadelphia, who announces his re-engagement for next season. Mr. Allison has made a success of his box-office work, and is popular with traveling managers who share his office. Mr. Allison has his baggage slide at New Bedford, Mass., in operation for its second Summer season, and by way of recreation finds time for a spin over the Sound in his pet Wanderer.

George Walker, of San Antonio and Little Rock theatres, is in town with headquarters at the American Theatrical Exchange.

Marie Greenwald has purchased a handsome residence at Larchmont.

Edmund Collier will play Appius Claudius and Iago with Robert Downing on August 30 and 31.

Mr. and Mrs. William Lynch (Queenie Vassar) will sail from England on August 28.

"Mike" Jordan has bought a pretty home at Mount Vernon.

Manager Andrew A. McCormick has received the manuscript of The Highwayman, which, he says, more than fulfills the promise of the scenario.

Rose Coghlan, Jeffreys Lewis, and Ffolliott Paget will form the strong trio in the leading female roles of The Sporting Duchess this season. Miss Paget will arrive next Saturday from Europe.

Daniel R. Ryan will open his second season September 6 at Herkimer, N. Y. Among those engaged are Ethel Fuller, Joanne Tarr, Mrs. W. E. Dalton, Anna Crouch, Eugene Frazier, H. B. Mullaney, W. E. Dalton, H. E. Allen, Charles E. Brannon, George N. Farabach, pianist; C. J. W. Roe, advance; George Lent, proprietor; L. C. Reeves, manager, and Dodgerfield, the dog marvel. The repertoire will include Jim the Penman, My Partner, The Westerner, Camille, The Iron Master, Nick of the Woods, and probably The Three Guardsmen and Ingomar.

Willard Blackmore, late of Ralph Cummings Stock company, will be associated this season with Colonel Meffert in the management of the Meffert Stock company, and will also play the juvenile parts.

Eva Westcott is playing the part of Fannie Dugal, a Scotch laird's, in Sidney Ellis' Bonnie Scotland company. She has introduced a new sword dance that has made a hit.

George Sammis will manage a company this season called Sammis' Players. They will appear in a repertoire at popular prices. Among the features will be La Petite Flo in specialties and the Ladies' Royal Orchestra.

A dress rehearsal of Change Alley was held last Sunday afternoon at the Lyceum Theatre. Mr. Southern is attending to the details of the production himself, and is sparing no pains nor expense in his determination to make it a notable one.

Charles E. Blaney's No 1 A Boy Wanted company opened at Albany on August 16. The play has been completely overhauled, and the scenic accessories are new and elaborate. The curtain did not fall on the last act until 11.45. No one left the theatre until the finish.

Tony Cummings, general director of the Castle Square Comedy company, Boston, has made a big hit lately with his impersonations of Decatur in Alabama, and Nelson in A Fair Rebel, his press notices pronouncing his portrayal of the Southern darkey one of the best ever seen in Boston.

Negotiations are pending between James O'Neill and Joseph Hutton for the latter's play, A Daughter of France, dramatized from his novel, "When Greek Meets Greek." Olga Nethersole tried the play last Winter, but its best part is a male role in which Mr. O'Neill has much confidence.

Mr. and Mrs. E. M. Royle will open on September 6 at the Harlem Opera House in Captain Impudence. They have contracted with James E. Moore to manage their tours for five years.

Martha Leonard, daughter of Colonel Robert Leonard, of Bedford, N. Y., will soon make her professional debut at the Lyceum with Forbes Robertson and Mrs. Patrick Campbell.

The lease of the Savoy Theatre property by the Gilbey estate to the Demorest estate has been canceled.

An absolute divorce was granted last Friday in the Supreme Court to Dorothy Drew from her husband, Lionel E. Lawrence.

The Rays will make their New York bow in A Hot Old Time at the Third Avenue Theatre on September 6.

Jean Reynolds will appear this season in The Two Orphans, Camille, Moths, A Human Document, Man to Man, East Lynne, Two Nights in Rome, Woman's Rights, and Nance Oldfield.

Bookings at the Grand Opera House are: A Black Sheep, August 30; A Contented Woman, September 6; At Gay Coney Island, September 13.

The Heart of Maryland has met with such great success at the Baldwin Theatre, San Francisco, that arrangements are now being made to keep the play a month in that city.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - AUGUST 28, 1897

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CURRENT AMUSEMENTS.

DALY'S—THE CIRCUS GIRL, 8:30 P. M.
EMPIRE—NEVER AGAIN.
GARRICK—THE GOOD MR. DUFF, 9:30 P. M.
GRAND OPERA HOUSE—A PRIZE FOR HONOR.
HAMBURGER'S OLYMPIA—VERY LITTLE FACT.
KERT'S UNION SQUARE—VAUDEVILLE.
KORTER AND HALL'S—VAUDEVILLE, 8:15 P. M.
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PROCTOR'S 284 STREET—VAUDEVILLE.
STAR—THE PRIVATEER.
TONY PASTOR'S—VAUDEVILLE.

TO ADVERTISERS.

Advertisements for THE MIRROR dated
Sept. 11 cannot be received later than 10
o'clock a.m., Saturday, Sept. 4, as Monday,
Sept. 6, is a legal holiday, necessitating
earlier publication for that week. Advertis-
ments for the last page of that number can-
not be received later than 3 p.m., Thursday,
Sept. 2.

JUDGE CLARK, of Tennessee, who last week
declared the method of ticket scalping to be
fraudulent and an imposition on the pub-
lic, in the case of a railroad against scalpers
who had sold special rate tickets to the
Nashville Centennial, properly characterized
this species of business. The theatres, how-
ever, suffer from it as seriously as the rail-
roads suffer. There is little doubt that re-
lief from the evil as it affects the theatre
might be secured if managers would unite
against it.

THERE is material for a play on comic
lines in the scenes enacted by virtue of the
provisions of the tariff bill relating to cus-
toms duties, on arrival of the European
steamships in this port. Some dramatic
genius could add to his fame and make for-
tune from this subject, for the actual experi-
ences of incoming tourists—counterfeits of
which they will laugh at when time has
healed their original anger—would also
please the multitude that never goes abroad.

THE London Theatre notes yet another
sign of the wiser feeling of the church toward
the stage in the fact that the Dean of Can-
terbury has given a play-maker permission
to dramatize his "Darkness and Dawn," in
which Nero is the principal figure. And
yet the Dean may be ambitious to figure
even in this second-handed way as a dra-
matic author.

REPORTS that promise a good theatrical
season continue. But it is well to remember
that during a period of prosperity, as during
a dull season, the best will be in request and
poor offerings will suffer. Managers who
present first-class attractions ought to and
no doubt will win the reward due to an hon-
est business policy.

THE intendant of the Berlin Opera has de-
clared against the riding of the bicycle by
his singers. On the face of this order, it
would seem that this artistic arbiter has
some original knowledge of the effects of the
wheel that the world waits for and would
know.

THE PENALTY OF PUBLICITY.

WHILE narrow sectaries inveigh against
the people of the stage, and sensational
newspapers, tempted by the publicity of the
actor's calling, build fables about those con-
cerned in the theatre, hoping for the mo-
ment to establish a premise that such per-
sons are degenerate and their lives of ill
effect, the facts are to the contrary. The
philosophical observer needs no proof of
this. But that all newspapers are not af-
fected with the error noted is shown by
this from the San Francisco Report:

Why do stage people keep young? Because they
take care of themselves. There is a popular im-
pression in the public mind that actors and actresses
run to dissipation as a duck does to water; that
after each performance and at odd intervals players
eat and drink to excess and have a high old time
generally. Never was there a greater mistake.
The profession pays the penalty of prominence.
Being always in the public eye, it is easy for the
boisterous few to damage the standing of the quiet
many. The really dissipated player of either sex
soon falls by the wayside and becomes a has been.
A few broken engagements; a few public disap-
pointments, and then poverty, paroxysm, and extinc-
tion. No need to cite examples. Every one who
thinks for a moment may easily recall case after
case in his own acquaintance with the stage. Play-
ers hold their youth because they, as a rule, obey
the laws of health. They know they must appear
in public at a stated time, and appear at their best.
They know that their audience, each and every au-
dience, will appraise them at their apparent value,
and whether they are sick or well, fresh or tired,
they must act well their parts. It is this knowledge
that makes the player habitually careful, and it is
this care that keeps the player young. There are ac-
tresses of sixty who do not look an hour over forty-
five, and not a few on the shady side of fifty who
shine in juvenile roles. And so with the men. It is
not necessary to cite individual cases. The profes-
sion is full of them. The younger players pay es-
pecial care to their physical welfare, because they
well know the value of exuberant health. They ap-
preciate it on the score of personal comfort, and
they appreciate it because of its value to an au-
dience. The average successful actor does easily and
gracefully, and therefore most acceptably, the work
that would sap the strength of an ordinary man.
The secret of the players' youth is work and sleep.
The players are up late, but they sleep late, and
the popular idea to the contrary notwithstanding,
the work of the player, of any player of promi-
nence, is very exacting.

All of this, and more, is true. The actor
who succeeds and holds his place must exer-
cise every wise rule of life that actuates suc-
cessful and prosperous men in other profes-
sions. If, relatively as much of the sensa-
tional and illogical that is set forth about
actors as a class, based often on the doings
of a few persons that belong to the stage,
were published about those of other profes-
sions whose doings are less public and of less
popular interest, it would be seen that hu-
manity is alike the world over, and that the
theatre has at least as many persons worthy
of respect and admiration as any other field
of effort.

WOMAN AND THE STAGE.

ONE phase of the question as to woman
and the stage will bear repeated reference
and reiterated declaration. While women
win distinction as befits their ability in lit-
erature; while a few of the gentler sex succeed
—but none of them without some loss, at
least, of self-respect—in the journalism of
the day; while occasionally the eye is saluted
by the shingle of the woman M.D., whose
practice necessarily must be special; and
while the occasional woman not only creates
a sensation for the public but also amazes
her furtively-glancing colleagues at bench
and bar as a lawyer, the theatre alone of all
the public institutions of civilization offers
to her sisters a field in which they may and
do stand absolutely on an equality with men.

Suffragists and seekers after the seemingly
impossible for womankind have lost oppor-
tunities to point out the peculiar distinction
with which the stage invests talented
women. Perhaps this is because the average
propagandist of woman's rights is not her-
self suited to the theatre. But the theatre,
just the same, in a greater degree than any
modern institution, shows the able woman
at her best.

In fact, take it all in all, the stage offers
as much that is desirable, as life goes, to
woman as it affords to man. The women
stars, scan the world over, at least equal in
number and in reward the stars of the other
sex. Take DUNE, BERNHARDT, CALVE,
MELBA, TERRY, RENAN, EMMER, NORDICA,
REJANE, and the others who are eminent in
the theatre, and it will require some thought
to parallel their names with the names of
men who are equally talented and fortunate.

ANTONIN DVORAK, it is announced, has
selected "Uncle Tom's Cabin" as the sub-
ject of an opera. This is by no means de-
void of artistic promise. DVORAK, who, it
is needless to say, is himself of foreign birth
and instinct, when in this city as the director
of an ambitious and commendable musical
school of native purpose, fixed upon the by
no means homogeneous melodies of the ne-
gro as the basis of future composition to
represent American music. This talented
and undoubtedly earnest composer ought to
have heard an Indian chant and war-whoop.

PERSONALS.



SHANNON.—Above is a picture of Lavinia
Shannon, who will play the leading woman's role
in Miss Francis of Yale. The character is that
of the "laughing widow," Mrs. Chetwynd.
Michael Morton, author of the play, selected
Miss Shannon for the part on account of her un-
usually happy and natural laugh. One of the
features of the play will be a laughing scene
which lasts eight minutes. It is said that Miss
Shannon's laughter in this scene is infectious
and irresistible.

EUSTACE.—Jane Eustace has engaged to play
Madame Sans Gene in England. Miss Eustace
sailed for America on August 3 to visit her
father for a fortnight, after which she will re-
turn to London for rehearsals.

GOURLAY.—The part of Lieutenant Fife in
The French Maid, for which Charles Ross was
originally engaged, will be played by John
Gourlay, who scored his first success with Nate
Salisbury's Troubadours in The Brook, and also
appeared with Louis Harrison in Skipped by the
Light of the Moon. Mr. Gourlay has recently
returned from Australia.

RITCHIE.—Adele Ritchie will play her original
part of Cleopatra in the production, in the first
week in September, of The Wizard of the Nile,
at the Shaftesbury Theatre, London.

BARRYMORE.—Ethel Barrymore sailed for
England, Wednesday, August 18, on the Paris.

NETHERSOLE.—It is reported that Olga Neth-
ersole has secured the English rights from
Sardou of one of his plays, and will produce it in
London at the conclusion of her tour.

MACKAY.—Last Wednesday, August 18, was
the thirty-fourth anniversary of the marriage of
F. F. Mackay and Elizabeth J. Mackay
(Snethan). Three sons have blessed the union
—Charles Mackay, leading man of the Castle
Square Theatre company, Boston; William A.,
an artist, whose recent work was the decoration
of the Senatorial reading room in the new Con-
gressional Library, Washington, and Edward J.,
the youngest, an actor.

CRANE.—William H. Crane and his company
are rehearsing at Boston, the comedian putting
in his leisure hours on his yacht or at the base-
ball games. His season will open at San
Francisco on September 15.

WAINWRIGHT.—Marie Wainwright emphati-
cally denies any intent to appear in vaudeville.
She will open next Monday in An Unequal
Match, at the Girard Avenue Theatre, Philadel-
phia, and will come later to New York to
arrange for the rest of the season.

SEIDL.—Anton Seidl will soon return from
Europe to conduct the Metropolitan Permanent
Orchestra during an Autumn concert tour of
the West.

ADAMS.—Maudie Adams will make her stellar
debut as Lady Babbie in The Little Minister, at
Washington, on September 13. The play will
have its first hearing in London a month later.

GOLLAN.—Mr. and Mrs. Campbell Gollan re-
turned last Friday on the steamship St.
Paul, after a brief honeymoon at Mr. Gollan's
home in the Highlands of Scotland. Mr. Gollan
will reopen as Arralsford in Secret Service, at
the Empire Theatre, next week.

MAUREL.—Victor Maurel will probably give
an American concert tour next Winter, although
he has another offer from Vienna. In the
Autumn of 1896 he will open a school of vocal
music in Paris.

GILLETTE.—William Gillette has been resting
at his home in Hartford, Conn.

JONES.—Mrs. W. G. Jones, who has been suf-
fering with congestion of the lungs, is conva-
lescent.

NIELSEN.—Alice Nielsen will arrive from Cali-
fornia at the end of the present week, and will
join the Bostonians on September 6 at Brooklyn.

WOOD.—Mrs. John Wood has intimated that
the part she is to play in the new Drury Lane
production will probably finish her theatrical
career, as she wishes to retire and enjoy the rest
she has so well earned.

KENWARD.—Edith Kenward returned to New
York last week from Europe, and announced
that she would remain hereafter on this side of
the water.

WILSON.—Francis Wilson has erected, at his
own expense, an imitation of a ruined fort about
the New Rochelle soldiers' monument, and now
certain citizens complain that Mr. Wilson's fort
is inartistic. Artists, however, commend the
work, and Mr. Wilson holds the fort.

H. C. MINER BACK IN TOWN.

Henry Clay Miner and Mrs. Miner were con-
spicuous among those who stepped blithely
down the gangplank of the St. Paul last Friday
evening. Mr. Miner looked about eagerly and
breathed deeply when he got his feet fairly
planted on the dock, as if he were mighty glad
to get back, despite the fact that his trip abroad
was solely one of pleasure.

"I went over just for a good time," said Mr.
Miner to a Mission man at his residence on
Gramercy Park, "and I had it. We took a
little trip through England, Germany, Holland,
France, and Switzerland, and enjoyed these
countries thoroughly. I developed quite a pen-
chant for Alpine climbing. If you could have
seen the way I toiled over those big rocks you—
well, you would have been surprised.

"No, we didn't take part in the Jubilee cele-
bration. We saw it coming our way, but dodged
it and never touched it. To speak seriously, I
was anxious to get away and keep away from
crowds, and for that reason remained only a
very little while in London.

"I am very glad to hear that Secret Service
was so successful there. It will make it easier
for American plays and players in London in
the future, although I don't believe that there
has been for a long time any special prejudice
there against American dramatic products.
Any there may have been existed only among
English actors and actresses. The British pub-
lic will patronize anything that's good, and the
managers will put on any play that they think
will pay, irrespective of where it may have
originated. As a matter of fact, it is much
easier to please the public over there than it is
our own people. A play will run a year in Lon-
don that would hardly have a month's lease of
life at a New York theatre. There are excellent
opportunities in London for American com-
panies.

"But don't let's talk about theatres any more.
It reminds me of business, and I'm not thinking
or talking business yet. Have I formulated any
plans for the Winter? Yes, sir; I have formu-
lated one, and that one is to have as much fun
as I can. I have been working for a good while,
and now I propose to do a little playing. I am
not even going to interest myself in politics as
much as I did. Of course, I want to see the
Democrats win the Majority election. Will
they win it? Why, hands down. Do you sup-
pose the people will stand the police oppressions
for another term? Not a bit of it. The God-
dess of Liberty looks up in the harbor, but that
is about all the liberty there is in New York.
They have more of the real thing in Germany
with a throne and Emperor. New York is dead.
It is lucky Greenwood is so near at hand. I
was over there yesterday afternoon superin-
tending the construction of our family manse-
um. It is all finished but the top. When it is
completed I suppose I shall be running over
there frequently for relief from the dullness of
New York."

A MANAGER'S ADVENTURE.

Manager Wood Campbell, of the Star Theatre,
Cleveland, Ohio, had an awkward experience
in the theatre the other day. The painters who
are doing the interior work use very long lad-
ders in order to reach the remote places in the
roof and dome of the house. During the noon
hour, when the men were sitting out in an alley
some distance away, Mr. Campbell saw a long
ladder leaning up to a trap in the ceiling, and
went on a trip of exploration. Arriving at the
top of the ladder he looked up through the trap
and soon found it was the way to the loft
between the ceiling and roof, a very large area.
It seems that he spent more time exploring
than he had anticipated, for during his absence
the workmen had removed the ladder to another
part of the building, and when Mr. Campbell
came to get down he found this out. Finally,
after yelling himself hoarse, he attracted the
attention of a passing employee, who persuaded
the painters to replace the ladder so Mr. Camp-
bell could descend. He felt so relieved at being
liberated that, instead of being angry, he invited
the crowd to refreshments.

PLAYS COPYRIGHTED.

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A QUESTION OF DOLLARS. By L. J. Hollenius.
A COURT OR A PAUPER. By Franklin P. Pater-
son.

LETTER TO THE EDITOR.

STRUCK A SYMPATHETIC CHORD.

New York, August 19, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I presume it would be a breach of confidence
to ask you to impart the name of the author of those
clever verses, "The Fool," which appeared in your
last issue.

If his plays are as good as his verses, the managers
are missing a chance by not reading them.
The story comes right home to the hearts of many
unfortunate dramatic aspirants who are unable to
command any attention, however worthy their ef-
forts may be, because, like himself, they are
NOT IN THE RING.

THE USHER.



The early start that is being made this season by many managers indicates two things—faith in better times and a desire to get money coming in as soon as possible.

Nearly all of the early opening theatres offer entertainments reasonable to the period of the year. This month, usually the worst of the twelve, especially in New York city, has been singularly comfortable.

There are many strangers in town, and the prospect is that if the temperature continues to be favorable the managers who have shown eagerness to open the campaign will not be disappointed in the results.

R. E. A. Dorr, the publisher of the *Mail and Express*, shares the belief that this season is to be rich in prosperity, and for that reason he has arranged to greatly enlarge the dramatic department of that paper and to illustrate it copiously with half-tones and pen-and-ink drawings, a radical departure for that conservative evening newspaper.

Oakey Hall, speaking of Irving's forthcoming production of a play based on incidents in the life of Peter the Great, tells me that in looking over some old books the other day he found that on May 8, 1807, there was played at Covent Garden, in London, a musical drama entitled *Peter the Great*, or *Wooden Walls*, in which Charles Kemble played the eccentric Emperor, posing in disguise as Pedro, and Munden played a shipwright to whom Pedro is apprenticed and who wishes to give him his daughter Paulina, acted by the beautiful Miss Bolten.

"In this old play," says Mr. Hall, "the disguised Emperor prefers Catherine, the shipwright's niece, played by Mrs. Charles Kemble, and Paulina weds her young soldier lover. Peter the Great being mysteriously absent from St. Petersburg has left Menzikoff, his minister, in charge, who alone is the Emperor's confidant. This role was played by Pope, a noted character actor of the period, much praised by Dr. Doran in his stage annals.

"The Boyard faction, suspicious of Menzikoff, threaten to execute him unless within a certain time the Emperor returns. Menzikoff arrives at the shipyard just as Peter is about to wed Catherine—not a camp follower, as history makes out, but the village benefactress, wearing the usual rural crown for goodness vote of the villagers. Peter secretly returns to his capital, leaving Catherine in despair at his unaccountable absence. But soon Peter returns in *propria persona* to Catherine's surprise, since she is to be Empress.

"There is a pleasant underplot, and the curtain falls upon a grand civic and military spectacle. But the piece was not a success for the treasury, running only four nights. Doubtless young Irving's new play, in which his father is to perform the part taken by Charles Kemble—Fanny had not then been born—has adapted some of the incidents in the early drama."

In my mail yesterday there came the following communication on the subject of bogus benevolence:

In Mr. Gilbert's comedy, *Princess Toto*, the parent of that erratic young lady is haunted by the dread that the eccentricities of his daughter will make him "appear ridiculous in the eyes of the Five Great Powers."

I wonder if it has ever occurred to those managers and actors who have been so conspicuous in connection with the performance for the benefit of the *Herald Ice Fund* that they are making themselves supremely ridiculous in the eyes of the dramatic profession and the general public?

Can they possibly imagine that the transparent humbug of their so-called "benevolence" and "liberality" is not fully apparent, and that we do not recognize the fact that it is prompted entirely by a desire for the notoriety which they consequently gain in the columns of an influential newspaper?

Whether the investment is a good one or not is, at least, open to doubt. I have nothing to say against the *Herald Ice Fund*. The charity is one which reflects much credit on the journal which inaugurated it; but I would venture to suggest that if these shining lights of the dramatic profession feel such an irresistible outburst of philanthropy there is a certain institution, except the Actors' Fund, which would gladly welcome their contributions. They might not get much of an advertisement out of the outlay, but they, or some of their impetuous brethren, would probably reap the benefit of it in the future.

So far as the profession is concerned, there is only one word which can fitly characterize the whole affair, and that is humbug!

This correspondent, who signs his letter "Anti-Sham," aptly expresses a sentiment that is shared by many observers, both professional and non-professional.

A number of correspondents of *THE MIRROR* have sent me copies of a circular letter sent out by a scurrilous sheet called the *Daily Telegraph*, requesting them to recommend friends who might be willing to pay \$5 a year for a subscription to the Sunday issue of the paper, and credentialed that are supposed to give the holder entrée to theatrical performances.

To save the trouble of answering these in-

quiries individually, and also for the information of other correspondents who have received this circular, it may be said that the *Daily Telegraph* is a publication without weight or character; that its stock in trade is a combination of libidinous pictures and scandalous reading matter, and that any respectable man who swallows its bait will be as great a fool as the victims of the "Dramatic Review" swindle recently exposed in the columns of *THE MIRROR*.

NEW CONDITIONS.

"The Summer conditions at the dramatic agencies have changed materially within a few years," said one of the best known agents yesterday. "Managers formerly began making their engagements as early as the first week in June, and by the fourth of July had completed their arrangements and left town. And thus the actor, with plans for the next season made, was enabled to go to the country, where he could not only rest but also live more cheaply than in the city.

"Few professionals have had the pleasure of taking long vacations this Summer, as the great majority of engagements were not made until within the last two or three weeks, and at the present time the agents appear to be pretty busy. Actors have complained about being compelled to stay in New York and walk up and down Broadway all Summer. But they have only themselves to blame. Managers have learned from experience that it is not a good plan, for several reasons, to make engagements early in the season.

"In a good many instances, if a manager engages a company early, a week does not elapse before one or more members of the company approach him for advance, and managers do not like to refuse. Having received \$10 or \$15, the actor is sure to ask for more. It is said that there are several instances where managers opened their season with over \$1,500 owing to them on account of advances. It is several weeks after the season opens that an actor is willing to have a dollar held out of his salary, for he has to pay many debts contracted during the Summer. Then, again, if an actor proves to be incompetent, or does anything to warrant the manager giving him two weeks' notice, the latter must do so at the expense of the money advanced.

"There is another important reason why managers delay in making engagements. A manager comes to New York, and at considerable expense of money and time engages a company. Then he goes home, and at the proper time calls his rehearsals. One or more of those he has engaged fail to put in an appearance, may be and may not be notifying him that he or she has secured another engagement, or 'is ill.' The explanation of this failure to fulfill the contract is that the actor has received another offer of perhaps \$5 more a week, or to join a company whose season begins two or three weeks earlier. This, of course, is very exasperating to the manager, because at the last moment he must stop his rehearsals and look around for other actors.

"It is becoming quite a common thing for an actor to make an engagement early in the Summer, and with the contract in his pocket seek another engagement. I know of a man who made three engagements this Summer, and then duly considered which of the contracts it would be most to his interest to live up to. I also know of an actor who, after signing with a star early in the Summer, did not hesitate to make another contract at \$5 less a week, because the latter engagement would give him an opportunity to originate a role and appear in New York. Another instance of a breach of faith that has come to my knowledge pertains to the manager of a good spectacular attraction who came to New York to engage his *corps de ballet*. After spending two weeks in obtaining the people and giving them a partial rehearsal to make sure of their competency, he went home only to learn in less than two weeks that the manager of another attraction of the same kind had engaged ten or twelve of his girls. This manager had a similar experience last Summer. It is not to be wondered at that he has vowed that he will never again engage his company until a week before rehearsals begin.

"Another case may be cited of a manager who came up from Long Branch twice a week to engage a company. He saw a number of applicants for a certain part and engaged one of them. Two days had not elapsed before the actor signed another contract, and then went to the agent through whom he had obtained his first engagement and asked for still another one. The agent refused to have any further relations with him. Many more cases might be cited showing that the actors have a portion of their own number to blame for the growing custom of late engagements."

TIM MURPHY EXPLAINS.

J. Earl Wagner, president of the Washington Baseball Club, was arrested in Boston last Wednesday on a claim of the Miner Litho Company, of this city, that with his brother he was in debt to that company in \$800 on a theatrical printing contract. The press dispatch from Boston that told of the arrest also stated that the bill was "contracted for by Gus Schmelz and Tim Murphy, the actor, when they took out the inflated Texar Steer company last season, which was supposedly backed by the Wagner Brothers. Failing to get either money or satisfaction out of Schmelz or Murphy, the printer attached the gate receipts of yesterday's baseball game."

Tim Murphy called at *THE MIRROR* office yesterday to set himself right in the matter.

"Season before last," said Mr. Murphy, "the Wagner leased from Hoyt and McKee a Texas Steer, for a season of not less than thirty weeks, and with an option to control the play for five years. They paid in advance \$1,000 to secure royalties. J. Earl Wagner at the same time entered into a contract with me to star in a Texas Steer for a given salary per week and 50 per cent. of the profits." Mr. Murphy showed a copy of this contract to a *MIRROR* reporter, and continued: "We started out, and for about twenty-eight weeks did a good business. In fact, there was not a losing week during that period, and the profits were considerable. They were large enough, in fact, to tempt Wagner and Schmelz, who was Wagner's personal representative with the company, to get rid of me and thus save my share of the profits. They made it so unpleasant for me that after playing an engagement in San Francisco I left the company. I understand that a Texas Steer did not have a paying week after that, and that at the end of eight weeks the company was stranded in the Northwest, where it remained until the Wagners sent on money for the transportation of the company East. Up to the time I left the company the printing bills had been paid to date."

Vaudeville sketches and comedietas written to order with opportunity of immediate production and engagement. Albert Ellery Berg, *MIRROR*.

TO CORRESPONDENTS.

Monday, Sept. 6, Labor Day, being a legal holiday, it will be necessary for *THE MIRROR* dated Sept. 11 to go to press earlier than usual. Correspondents, therefore, are requested to mail their letters so that they will reach this office not later than noon of Friday, Sept. 3.

THE BOSTON GRAND OPERA HOUSE.

A statement in an interview with Katherine Rober was published last week, to the effect that the season of that actress would open on September 6, at the Grand Opera House, Boston, and that Miss Rober would play an engagement of three weeks at that theatre. This was an error. Miss Rober will play at the Grand, not the Grand Opera House, Boston. Manager Magee, of the latter theatre, has booked for his house Straight from the Heart, Eugenie Blair, and The Two Little Vagrants for the three weeks beginning September 6. Mr. Magee will return to Boston to-day (Tuesday), and will there continue his energetic work preparatory to the opening of the Grand Opera House one week from next Saturday evening. His labors in this direction during the two months he has spent in New York have indicated the progressive policy and up-to-date methods that will characterize the management of the Grand Opera House this season. During his absence work has vigorously gone on in Boston, and the house is being changed to one of the city's most attractive structures, eminently worthy of the high-grade companies that will be Mr. Magee's guests during the season.

A STOCK THEATRE FOR BUFFALO.

Manager Charles P. Salisbury, of St. Louis, has secured a lease of the Buffalo Music Hall, and will install a stock company to present standard plays at popular prices. High-class vaudeville will also be introduced. Buffalo capitalists have guaranteed to erect before next season a handsome new house on the site of the present music hall. The season will open on August 30, when *Shenandoah* will be produced. It is an excellent selection, as the Grand Army Encampment will be in session at Buffalo at that time. Among the members of the company are Frances Drake, Grace Lamkin, Kate Vandenhoff, Channez Otney, Camille D'Elmar, Florence Folsom, Frank Rolleston, Frederic Conger, Henry M. Pitt, J. Henry Kolker, Harry Saint Maur, Brigham Royce, Richard Baker, and Ronald Gerak.

WALTER DAMROSCH'S PLANS.

Walter Damrosch has decided to give all of the concerts of the Symphony Society next Winter in the afternoon instead of six in the afternoon and six at night, as heretofore. This change has been decided upon to enable Mr. Damrosch to more conveniently divide his time between the Symphony Society and his opera company. The contracts for the latter's engagement of five weeks at the Metropolitan Opera House late next Winter have been made with Maurice Grau.

SAID TO THE MIRROR.

GEORGE H. MILLER: "James B. Mackie's new comedy, *Little Jack Horner*, opened at Norfolk, Va., on August 6, and was a big success. Hits were made by Mackie, Louise Sanford, Charles Grapewine, Neil Litchfield, the Trocadero Comedy Four, the Dunbar Sisters, Stanley and Fury, Anna Chance, and the others of the company. *Little Jack* is a winner."

AN OLD MANAGER: "In reading the obituary of William De Verna, published in *THE MIRROR*, I notice he is credited with furnishing the props for *The Fall of Babylon* and *Nero*. While not wishing to detract from his fame, I deem it only right to inform you that it was Robert J. Cutler who invented and made all properties used in said plays, Mr. De Verna having absolutely no part in them."

AUSTIN S. PALMER: "I received letters from aspirants to the stage from almost every State in the Union in response to a single announcement in *THE MIRROR* of Mr. Henley's intention to open a school of acting."

IRENE LESLIE EMMET: "Being in receipt of letters from a host of friends inquiring the state of my health, and finding it impossible to reply to each separately, owing to continued illness, will you grant me space to return my sincere appreciation for their courtesy and many kindnesses during my long and tedious illness? I am obliged to temporarily retire from my cherished work until fully recovered, during which time I shall remain at my Summer home, Sound Beach, Conn."

EUGENE O'ROURKE: "Kindly correct the report that I go with A Trip to Chinatown. Instead you may say that I have engaged Alice Holbrook, late of Francis Wilson's company, to play in my farce, *After the French Ball*, in vaudeville next season."

MIRROR CALLERS.

Among the visitors to *THE MIRROR* office during the week were:

Bert Coote, George Mandevill, Ben Thompson, Jack Douney, Charles Forrester, Holbrook Blim, Al. H. Fields, Stuart Robertson, Frank Baldwin, Thomas McLarney, Neil McNeill, Frederick Warde, Charles Warrent, Joseph Bankson, Camille Daly, Jack Hyman, J. B. Curran, Orin Kyle, George H. Sinclair, Leslie Marion, James L. Newhouse, C. F. Bents, Harry Dickson, Mike Coyne, M. W. Baker, Edwin Elroy, Count De Gloria, Lou Sawyer, M. L. Alsop, Walter Creighton, Hamilton Harris, Robert Rogers, C. R. Smith, R. P. Lewis, Charles H. Young, Sam B. Villa, Robert Lowe, L. F. Gottschalk, Joseph Kilgour, Frank H. Cran, Douglas Lloyd, William Beach, Frederick Reynolds, Bert Carter, Walter Farren, Ed Goodman, Augustus Wolford, John E. Ince, Charles F. Brown, Howard Hall, John W. Holland, R. S. Rex, Charles J. Kelly, William Selery, H. G. Thrum, W. S. Gill, Alex. Butler, Maurice Hodge, F. F. Snider, St. John Williams, Roselle Knott, Grace Sherwood, Iza Breyer, Marion Percy, Gladys Earle, Dorothy Chester, Grace MacLamkin, Frances Allen, Mary Churchill, Jennie Lewis, Rose Melville, Virginia Johnson, Nan Fairhurst, Myrtle May, Grace Ogden, Cate McDonald, Gertie Butler, Mlle. M. Davis, Isabelle Urquhart, Maud R. Storer, Beatrice Teat, Giles Shine, Lillian Sterling, Edith Totten, Eleanor Hunter, Marion Barnwell, Dorothy Neville, Minnie Victorson, Mabel France, Caroline Cooke, Julia Romaine, Lottie Staveley, Marie Celeste, Coralie Clifton, Margaret Devereaux, Lenore Snyder, Frankie Peterson, Alice Butler, Norine Dunham, Josephine Knapp, Grace Prince, Grace Le Roy, Katherine Rober, Adele Black, May Cokle, Hope Forrester, Nora Mack, Mayne Kealty, Helen Guest, and Marie Carlyle.

Thanksgiving and New Year's dates open. Bijou Opera House, Temple, Texas. Choice time for first-class attractions.

PROFESSIONAL DOINGS.



The above is a lifelike portrait of Lee Sterrett, who holds the responsible position of stage director for James R. Waite's Eastern company. For the past three years he has held the same position with Mr. Waite's Western company. During the six years of Mr. Sterrett's professional life he has made stage business and the production of plays a study, and is to-day, without question, one of the best in this artistic line of work. Young, highly educated, and with intellect, he has a brilliant future in his chosen profession. As an actor he ranks with the best, having originated several roles and played many parts in a manner that has gained for him great popular recognition. He is a native of Erie, Pa., where he has hosts of admiring friends.

Edwin Knowles will open the Fifth Avenue Theatre on September 4 instead of September 6, with Max Bleiman's play, *A Southern Romance*.

Margaret Mather will produce a play by two native writers in addition to *Cymbeline*, during her engagement at Wallack's in January.

Most of the music for *The Good Mr. Best* has been written by Henry J. Sayre, who wrote "*Ta-ra-ra-Boom-de-aye*."

Henry Miller, Chauncey Olcott, Forrest Robinson, and Mason Mitchell have recently joined the League of American Wheelmen.

Nat Goodwin has planned to produce this season, in addition to *An American Citizen*, by Madeline Lucette Ryley, with which he will open, a play by Augustus Thomas, called *Truway of Yale* and another by Mrs. Ryley, entitled *Richard Savage*. He is also contemplating productions of *A Midsummer Night's Dream* and *The Merchant of Venice*.

A benefit was given to R. E. Bell, comedian, on August 6, by the members of the stock company at Manhattan Beach, near Denver, Col. Camille, with Julia Stuart in the title-role, was the bill, besides which there were specialties by Herman Bollstedt, cornetist; Florence G. Carson, soprano; Joe Newman, singer and reciter, and little Flossie Schradsky. A crowded house made the benefit a rousing success financially. Mr. Bell made a short speech of acknowledgment at the end of the fourth act.

Manager Woodhull, of the Manhattan Theatre, has complied with all of the safety regulations of the Building Department and has received an official notification from it to that effect.

As a consequence of a lace curtain being blown into the flame of a gas jet, Marie Tavyar, the operatic singer, had a narrow escape from being burned at her boarding house, 40 West Twenty-seventh street, on August 17.

William Faversham returned from England on the *Mohawk* on August 16. He left New York on May 29 and spent the Summer at his old home in London, where he completely recovered his health, which had begun to give way under the strain of his long season in *Under the Red Robe*. Mr. Faversham said that he expected to remain in New York only about a week, and then will go to Chicago, where the season of *Under the Red Robe* will begin. Mr. Faversham brought over a finely bred bull terrier, to add to his household of about two dozen dogs.

Jefferson Lloyd has signed with Stuart Robson for the coming season. During the month of August he is applying his musical abilities as organist of the Reformed Church, Flushing, L. I.

Cora Williams has closed with the Hopkins Stock company and is in town.

Addison Pitt, whose engagement with the Salt Lake City Stock company has been announced, was kindly released by Aubrey Mittenhal to enable him to accept the new position.

McKee Rankin, who is staging *What Happened to Jones*, will perform the same duties for Roland Reed in *Another Man's Idea*, and for M. W. Hanley in *My Wife's Step-Husband*.

Corona Ricardo, Frank L. Goodwin's new star, will appear in *Gabrielle*, by Arthur D. Hall. It is an adaptation of Dumas' "*Mlle. De Belle Isle*," the story from which *The Silver Key*, which Beerblum Tree is doing in London, was taken. Daniel Frohman owns the American rights to *The Silver Key*.

May Irwin will return from her Summer home at the Thousand Islands on Saturday to begin rehearsals of her new play, *The Swell Miss Fitzwill*.

Lee J. Kellam has joined Eldon's Comedians to play heavies and introduce his singing specialty, being no longer interested in the management of the Myra Collins company.

William Thomas, of Philadelphia, was in town last week.

Cole and Johnson, colored comedians, have arranged to star in a musical comedy of *Trip to Coontown*, which they wrote with Samuel Corker, Jr., under management of William Black.

Adele LeClaire has returned to the city from her cottage at Lenox.

The Elroy Stock company, supporting J. Harvey Cook and Lottie Church, are rehearsing at Elizabeth, N. J., preparatory to opening there September 6 with a repertoire including *Wife for Wife*.

Race's comedians are rehearsing at Asbury Park, preparatory to opening there September 6.

AT THE THEATRES.

Garrick—The Good Mr. Best.

Musical farce in three acts by John J. McNally.
Produced August 20.

Tom Best	Maximilian J. O'Keefe	R. A. Roberts
Mrs. Isabella Best	John G. Sparks	John G. Sparks
Marion Agnes McAleer	Camille Cleveland	Camille Cleveland
Gretchen Slove	Mrs. Annie Youmans	Mrs. Annie Youmans
Bessie	Joe Sadler	Joe Sadler
Marmaduke Mush	Mac Crossley	Mac Crossley
Dick Ranger	Joseph Coyne	Joseph Coyne
Marcelle Renaud	Julius P. Witmark	Julius P. Witmark
Hardie Lott	Kate Dale	Kate Dale
Will Fetch	Sam Marion	Sam Marion
Ed. Kaufman	James H. Cavanaugh	James H. Cavanaugh
Charlie Onatime	J. J. Fisher	J. J. Fisher
Jim Holden	C. H. Weston	C. H. Weston
Nautette	Lawrence J. Sheehan	Lawrence J. Sheehan
Lizette	George Lawrence	George Lawrence
Lottie	Emma Levey	Emma Levey
Dotie	Ruby Capen	Ruby Capen
Hattie	Edith Shaw	Edith Shaw
Mattie	Marie Roselle	Marie Roselle
Sadie	Carrie Francis	Carrie Francis
Kittie	Eva Lowell	Eva Lowell
Bertie	Junnie St. Clair	Junnie St. Clair
Haidie	Laura Loeck	Laura Loeck
	Ada Le Roy	Ada Le Roy
	Lillian Jerome	Lillian Jerome
	Florence Raymond	Florence Raymond
	Julie Raymond	Julie Raymond

There was not room to stand at the Garrick last evening, when Rich and Harris introduced to New York John J. McNally's latest musical farce, *The Good Mr. Best*, which came hither with all the glorious benediction of a Boston endorsement. A clever company of actors were provided, some of whom could dance and others of whom could sing very delightfully, the musical numbers supplied by Henry J. Sayers, Tom Le Mack, and Frederick Dana. The play proved fully as jolly as any that Mr. McNally has given us—perhaps even jollier than the rest, because its character interest is fairly distributed among all the principals instead of being centred in one star part as has been the case with a majority of Mr. McNally's former successes.

When the tangle of complications of *The Good Mr. Best* are straightened out the plot will be seen to be something like this: Maximilian J. O'Keefe is a wealthy Cuban Irishman, who has two twin nephews in New York, Tom and Tim Best, to whom he sends regular allowances, with the understanding, however, that the remittances will cease if either of them marries, the reason for this stipulation being that Uncle O'Keefe has had two unfortunate experiences with the fair sex. His wife eloped with a Scotchman, and Isabella, a second lovely creature to whom he paid court, sent him for breach of promise.

Tom Best receives the allowance, but does not observe the condition. He has, indeed, married Isabella, who came to New York when her suit was successfully concluded. Tom goes even further than this, he calls upon to notify Uncle O'Keefe that Tim has died. Things run on smoothly until O'Keefe takes it into his head to come to New York to visit his dear nephews. Tom decides that the only thing to do is to impersonate Tim when the uncle arrives.

The boys having been twins there is no great difficulty about this at first, but danger speedily threatens in the appearance of Isabella, whom O'Keefe of course at once recognizes. Unaware that she is his nephew's wife, he says he knew Isabella in Cuba and knew no good of her. Then an actress, Marcelle, appears on the scene and announces that she is Tom's wife, having been married to Tim. The latter has been known as *The Good Mr. Best*, but his reputation did not do him justice, and Tom, in impersonating him, is compelled to bear the burden of Marcelle and others of Tim's many sins. The appearance of Marcelle disconcerts Isabella, who begins to show signs of uncertainty as to whether she married Tom or Tim, and whether she is a wife or widow. Matters are further complicated by the general obtrusiveness of Dick, a brother of Isabella, and a love affair between Bessie, O'Keefe's daughter, and Marmaduke Mush, an affair between O'Keefe himself and an old flame, Marion Agnes McAleer, who has returned to her first love. The scene of the second act is laid in a Turkish smoking parlor and is made especially lively by some catchy musical numbers. Mechanical effects are employed to increase the laughter, which continues until the final fall of the curtain.

R. A. Roberts played Tom Best with bristling and spirit, John G. Sparks was amusing as ever as the Irish Cuban, Joseph Coyne made an excellent amusing youth of the Harlem society order, and Sam Marion danced astonishingly, while Julius P. Witmark and J. J. Fisher sang tunefully and looked picturesque. Mrs. Annie Youmans received an ovation when she appeared upon the stage of her triumphs in the old *Harrigan* days, and she offered one of her charming delineations of Irish characters. Camille Cleveland, Mac Crossley, and Kate Dale were pretty and clever, as young women of the period. Joe Sadler provoked laughter as a cross between Mary Jane in *The Girl from Paris*, and the German maid in *My Friend from India*, comely, and active. A cinematograph also played an active part in the last act, and should have had a place in the cast.

Grand—A Fight for Honor.

Melodrama in five acts by Frank Harvey.
Produced August 21.

George Clive	Myron W. Leffingwell
James Rockley	George C. Robinson
Charley Jessop	Frederic Power
Will Marvin	Joseph Conyers
Richard Damer	John F. Webber
Joe Chevin	John F. Bolger
Dr. Mayne	Maurice DeWitt
Burgess Baker	Annie Mortland
Isabelle Damer	Bessie Lee
Milly Price	Fanny Gonzalez
Polly Jessop	Mrs. Gonzalez
Mrs. Jessop	Katherine Cardie
Maria Minks	

The Grand Opera House was opened for the season last Saturday evening with the first American production of Frank Harvey's melodrama, *A Fight for Honor*, presented under the direction of the author's American representative, Martin J. Dixon.

The play is of the regulation Harveyized pattern. It deals with the unfortunate circumstances attendant upon the loves of George Clive and Isabelle Damer, Charles Jessop and Milly Price, and others. One James Rockley has committed forgery, and has so contrived that George Clive is suspected of the crime and duly incarcerated. But George somehow gets away and sails for foreign parts, only to be shipwrecked, along with several others, on a desolate island. Among the others is Isabelle Damer, and George's mind lightly turns to thoughts of love. He and Isabelle are together a great deal of the time, and into her ears he pours his story of a blighted career. She whispers encouragement, and then everybody is rescued and taken back to England.

George keeps well out of the public eye, tak-

ing board with the Jessops in the Old Kent Road and wearing becoming false whiskers when going out for an airing. Isabelle returns to her father and is beset by the forger, Rockley, who loves her dearly and who has managed to establish some sort of a pecuniary influence over Damer père. Isabelle unwisely gives away the fact that George is in town, and Rockley hires a bad man of the name of Marvin to hunt him up and turn him over to the police. Marvin traces George to the Jessops, but fails to catch him there.

Then the scene shifts to a little village on the Thames, where reside the impoverished Damer and his daughter. Next door, George has hired a cottage and has fallen to inventing things under an assumed name. The persevering Rockley insists upon marrying Isabelle, but is confronted by one Milly Price, a music hall singer, who says she is his wife. George then comes along, and, after thrashing Rockley, shoves him into the cottage, where he is arrested by the police, whose suspicions have been directed to the place by Marvin.

After countless other vicissitudes everybody and everything is fittingly adjusted in the most approved melodramatic style, all turning out exactly as one knew from the start that it must. The play as given Saturday evening, needed much cutting. It proved of the same stripe as the other Harvey dramas, except that the situations were fewer and farther between and the characters were drawn with less than the customary precision of the Harvey fashion. But when the necessary boiling down has been accomplished and a proper scenic outfit provided the play may be vastly improved.

Frederic Power gave a capital impersonation of a kind hearted coast lover, and Joseph Conyers drew a clever sketch as Marvin the rascally sailor man. Myron W. Leffingwell played the English hero with a Western dialect, and George C. Robinson made the villain a very harmless person. Annie Mortland was a lifeless heroine, Bessie Lee an acceptable music hall girl, and Fanny Gonzalez a bright little coster maid. Mrs. Gonzalez gave an amusing portrayal of a tipping old woman. John F. Webber enacted a heavy father with a comedy touch, and John McVeagh sang coarser songs uncommonly well.

Lyric, Hoboken—The Nancy Hanks.

Comedy in three acts, by Frank Tannehill, Jr.
Produced August 21.

Jim	F. W. Caldwell
Seizer	J. Harvey
Madison Broadway	Clayton E. White
Marquise de la Rochelle	Harry Bessford
Richard Chandon	Frank Tannehill, Jr.
Zona	Dorothy Chester
Frances Lakewood	Pauline Fletcher
Henrietta Dash	Jessie Bradbury
Aunt Hetty Evergreen	Mrs. F. A. Tannehill
Pearl Dodo	Marie Jansen

These New Yorkers who journeyed to Hoboken last Saturday evening to attend the opening of the Lyric Theatre in that place were repaid for the trip, as they saw a most amusing farcical comedy, with bright dialogue and catchy music, acted by a company of unusual merit throughout. The *Nancy Hanks* was seen on the road last season, but Frank Tannehill, Jr., the author, has so rewritten and brought it up to date that it is practically new. The story of the play deals with the unfortunate complications into which Richard Chandon, a peculiarly embarrassed teacher of acting, is led, chiefly through the misdirected zeal of his friend, the Marquise de la Rochelle. After he has been made to appear a bigamist in the eyes of a rich old aunt and of the girl whom he loves, matters are finally explained satisfactorily by the aid of Pearl Dodo, an actress. The *Nancy Hanks*, which isn't mentioned to any great extent in the play, is a gold mine popularly supposed to exist only on paper, but which proves to be a prolific reality, thereby greatly enriching the Marquise, who holds a quantity of its stock.

Marie Jansen was Pearl Dodo. The part suits her exactly, and she played it with all her well-known chic and vivacity. In the third act she looks stunning in a man's costume, a white yachting suit. She has several songs, and sings them most effectively, "Mary" and "Willie Off the Yacht" in particular receiving many encores. Frank Tannehill, Jr., in the part of Richard Chandon, was all that could be desired. He is a thorough comedian, and kept the audience in roars of laughter whenever he was on the stage. Harry Bessford gave an excellent bit of eccentric comedy work in the part of the Marquise. His feminine disguise was assumed in just the right way, and not in the least overdone. As Madison Broadway, Clayton E. White gave a fine character sketch of the New York stock broker. Dorothy Chester as Zona won the hearts of all by her girlish beauty and her simple unaffected way of acting. Mrs. F. A. Tannehill's Aunt Hetty couldn't have been improved upon. Jessie Bradbury as Henrietta Dash made a hit in her songs and dances, and Pauline Fletcher was sincere and earnest as Frances Lakewood. Like its famous namesake, the *Nancy Hanks* ought to be a winner everywhere.

Olympia Auditorium—Very Little Faust.

Very Little Faust and Much Marguerite, the travesty that was originally produced by the Parry Opera company at Manhattan Beach on July 16, was transferred to the Olympia Auditorium last evening. The cast, with some few exceptions, was the same as that of the seashore production, Dorothy Newton appearing as Marguerite, Truly Shattuck as Mephisto, Allene Crater as Jess Tryon, Alice Campbell as Lisette, Delia Stacy as Siebel, Harry Lockstone as Faust, Edward H. Carroll as Phyl, Alf C. Wheeler as J. Norman Bull, Henrietta Austin as Wagner, John Belton as B. Brummell, and Richard Carroll, the librettist and chief comedian, as Valentine.

The mounting of the piece is excellent, and a large audience heartily enjoyed the performance, many of the vocal selections being encored. Much of the success of the travesty was due last evening, as it was at Manhattan Beach, to Miss Stacey, Mr. Wheeler, and a capital comic. The performance concluded with Luigi Albertini's grand romantic ballet, *A Night in Naples*.

People's—Side Tracked.

A. Q. Scammon's company appeared at the People's Theatre last night in *Side Tracked*, and won the favor of an audience that completely filled the house. *Side Tracked* has several times been seen here.

The cast meets the requirements of the play. E. H. O'Connor, as a tramp, carries the burden of the comedy on his shoulders without special exertion. He scored a hit last night. James Wall plays well the part of the typical polished villain, and Louis Leon Hall is a fairly good looking but rather unheroic hero. Frank Pool, E. Edgar Vance, Billy Bowers, M. A. Callahan, George Arcott, and J. J. Brophy are equal to the exigencies of the male parts, as is also true of Martha Work, Daisy Chaplin, Amy Paige, Camille Martin, and Marguerite Mayfield in the women's roles. The theatre itself has been

renovated and the officials are resplendent in new uniforms.

At Other Houses.

ACADEMY.—The death of William E. De Verna will interfere in no way with the production of the spectacle, *Nature*, announced for Thursday evening at the Academy of Music. Ben Cohen, partner of Mr. De Verna, has assumed the latter's obligations.

EMPIRE.—Never Again moved last evening from the Garrick to the Empire, where it will be presented for a week before the company departs for London. Secret Service will follow at the Empire on September 1 for three weeks.

DALY.—The Circus Girl has picked up anew the merry success of its Springtime presentation, and is pleasing large audiences.

CASINO.—The Whirl of the Town, having triumphantly weathered the Summer, will celebrate its one hundredth performance on Thursday evening.

HARLEM OPERA HOUSE.—This theatre, which has been overhauled, redecorated, newly carpeted, and supplied with a new stage and dressing-rooms, will be found when it opens its doors on Saturday night so changed in appearance that it will seem like a new house. The attraction for the initial week is Bancroft, the magician, who also makes his metropolitan debut at that time.

MURRAY HILL.—The new stock company will open on Saturday evening in *A Bachelor's Baby*.

HERALD SQUARE.—The Girl from Paris will resume next Saturday evening her successful career which began last December at this house.

COLUMBUS.—The season of the Columbus opened Saturday evening with a revival of Bartley Campbell's well-known play, *The White Slave*. The production was smoothly given and the melodramatic effects evidently greatly relished by the enthusiastic, if small, audience. Ruth Macanley as the White Slave, Lodunki White, Arthur Coglier, Frank Drew, E. A. Young, and the other members of the cast gave an intelligent and painstaking performance. During the play the White Slave Quartette sang several selections pleasingly.

KNICKERBOCKER.—One Round of Pleasure, formerly called *A Round of Pleasure*, was revived at this house last night.

STAR.—On Saturday night a romantic melodrama called *The Privateer* was presented for the first time, under the auspices of Lewis Morrison.

CUES.

Edward C. Smith telegraphed *The Mirror* last night: "Owen Ferree's Stock company, supporting George W. Larsen and Gertie Palmer, opened to-night at Smith's Auditorium, Bridgeport, Conn., to the capacity. Bartley Campbell's *Pate* was the play. The stars received curtain-calls and a floral horseshoe. The production scored a big hit."

Madeleine Lucette Ryley arranged for a Berlin production of Christopher, Jr., while abroad, and also placed her latest play, *The Altar of Friendship*. It is Mrs. Ryley's intention to make a comic opera book, for which Julian Edwards will write the music, out of Tobin's old comedy, *The Honeymoon*. She has also rewritten a part of Richard Savage.

Madeleine Bouton has spent the Summer in Germany. She returned to New York on the steamer *La Bretagne* last week in the best of health.

Jerry Herzell has joined the Empire Stock company, headed by Blanche Hazleton and Albert Taylor. Three of Mr. Herzell's plays, *Lady Ruth*, *Sworn to Silence*, and *The Crimson Stain*, will be used in the company's repertoire, the season opening this week at Strawberry Point, Iowa.

The engagement of the Royal Military Italian Band and the Emerson Ladies' Quartette, at the Hartford Baseball Park, week of August 9, was canceled August 11 in view of small audiences and countless mosquitoes. The musicians played last week at the six-day cycle race in Boston.

Oliver Berkeley has returned from the Adirondacks to play the ingenue role in *The Indian*. Edna Wallace Hopper is visiting Ellie Wilton, at Whitestone, N. Y.

James Young will be in New York on Thursday and Friday of this week at the Windsor Hotel.

Rehearsals have begun for Davis and Keogh's melodrama, *Fallen Among Thieves*, which will open its season early in September. The scenery will be elaborate, several novel effects being introduced, and with the strong company engaged the production will be one of the best of its class on the road.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of *The Mirror* will be forwarded.]

I. L. C. Gloucester, Mass.: Mary Anderson never acted in *The Banker's Daughter*.

K. C., St. Louis, Mo., and GRAMMAR and TALBOT, Danville, Va.: Watch the "Dates Ahead" column in *The Mirror*.

M., Detroit, Mich.: The advertisement will take six lines and cost you 50 cents if inserted on the vanderline page.

E. K. W., Philadelphia, Pa.: John Toy Palmer was not a member of the original White Squadron cast.

BEET, Pittsburgh, Pa.: Possibly the "Gallery of Plays and Players," issued by the *Illustrated American*, New York city, might answer your purpose.

CURIOSITY, New York city: You will find the names of the managers in the Theatrical Roster, the first installment of which is to be published in *The Mirror* shortly.

GEORGE STUART, Roma, N. Y.: Write to W. D. Howells, care Harper and Brothers, Franklin Square, New York city. There would probably not be any objection on his part to having amateurs perform his published plays.

ALLEN DARE, Philadelphia, Pa.: The New York cast of *The Mandarin*, on the production at the Herald Square Theatre, November 2, 1896, was as follows: Emperor of China, Henry Norman; Mandarin of Foo-Choo, George Honey; Fan Fan, George C. Boniface, Jr.; Hop Sing, Joseph Sheehan; Court Physician, Samuel Marion; Joss, Bertha Waltzinger; Ting Ling, Adele Ritchie; Sing Lo, Alice Barnett; Ping Tee, Helen Redmond; Kivi Tso, Claudia Carlsdott; Pekoe, Villa Payne; Oulang, Amy Bartley; Bohea, Florence Pemberton; and Sarchong, Belle Harper.

R. R., Great Barrington, Mass.: Any person desirous of inspecting the original last will and testament of Shakespeare can do so by visiting Somerset House and paying a shilling. The visitor is conducted to a dimly lighted room in which the precious relic is preserved. The document is securely guarded in a series of frames protected by glass. The will remained for many years without any attempt being made to protect it from the wear to which it was subjected, and the writing at the folds of the paper has been slightly worn away. A

fac-simile copy of the will may be found in Part I. of "Casell's Illustrated Shakespeare." This fac-simile is printed on paper of antique style, the ink being similar in color to that of the original document.

THEATROBOON, New York City: Yes, Macready was made the victim of practical jokes on various occasions. During his engagement at the old Park Theatre, for instance, he discharged a member of the supporting company for having failed to obey his instructions in regard to the accessories of look, gesture, by-play, etc., that enabled him to enhance the effect of one of his "telling points." The discharged actor resolved to get even with him. An excellent opportunity was offered him, as he was to appear with Macready in one more performance before withdrawing from the company. Macready had been preparing a new play in the culminating scene of which a murder was to be disclosed. The tragedian in this scene had to approach a stand upon which a huge bowl resembling a soup tureen was displayed. On the first night everything had worked smoothly up to that point. Macready approached the stand, lifted the cover from the bowl, and, striking a theatrical attitude, exclaimed in tragic tones, "Behold the damning evidence." Whereupon, instead of a human skull, which the bowl was supposed to contain, a very much astonished rooster hopped to his feet, flapped his wings, gave vent to a triumphant "cock-a-doodle-doo," and perched himself upon the head of the furious tragedian. No doubt the discharged actor enjoyed the shouts of laughter with which the audience greeted this novel effect.

FREDERICK WILKINSON, Indianapolis, Ind.: 1. Your friend is correct in his statement that the words of "Home, Sweet Home" occur in an English college song, but there is no reason to believe that John Howard Payne derived from that source the idea of writing the sweetest home song in the world. The English college song is known as "Dulce Domum." The chorus verse is as follows: "Home, sweet Home! an ample treasure! Home! perpetual source of pleasure! Home, a noble strain resound!" And says, in speaking of "Dulce Domum," which was originally written in Latin and translated into English by a writer in the *Genesee's Magazine* for March, 1794, that "it is doubtful of real remote antiquity," and that "its origin must be traced, not to any ridiculous tradition, but to the tenderest feelings of human nature." 2. "Home, Sweet Home" was written by John Howard Payne while abroad, either in London or Paris, probably in London, in the fall of 1822. The original version differs somewhat from that which he afterward introduced in *Clari*, the Maid of Milan, an opera in three acts, first performed at the Theatre Royal, Covent Garden, London, on May 8, 1823. The libretto of the opera was written by Payne, and the music was composed by Henry R. Bishop, who adapted an old Sicilian air to the words of "Home, Sweet Home." Gabriel Harrison in his life of John Howard Payne says that in 1821, while at New Orleans, Payne, when questioned on the subject of the music of the song of "Home, Sweet Home," told his personal friend Mr. James Rees, of Philadelphia, that the idea of adapting the air was not wholly original with Mr. Bishop, and added: "I first heard the air in Italy. One beautiful morning as I was strolling alone amid some delightful scenery, my attention was arrested by the sweet voice of a peasant girl, who was carrying a basket laden with flowers and vegetables. This plaintive air she trilled out with so much sweetness and simplicity that the melody at once caught my fancy. I accosted her, and after a few moments' conversation I asked for the name of the song, which she could not give me, but having a slight knowledge of music myself, barely enough for the purpose, I requested her to repeat the air, which she did, while I dotted down the notes as best I could. It was this air that suggested the words of 'Home, Sweet Home,' both of which I sent to Bishop at the time I was preparing the opera of *Clari* for Mr. Kemble. Bishop happened to know the air perfectly well, and adapted the music to the words." This statement is corroborated in some respects by a letter which Payne wrote to Bishop from Paris, under the date of February 12, 1823, and in which he refers to the subject as follows: "My dear Friend—I sent off *Clari* by the diligence on Sunday morning. You will find I have done what I could to improve it by your suggestions. The hint about the melody I sent you is so vague that I can only give you something approaching the measure of the *Bour des Vaches* without much reference to the air, which, of course, you desire to make as near original as you can. Besides the duets I have given the *Prince* three songs, and do not see where more music can be introduced without overloading the piece. In the songs I have endeavored to give as much variety as possible. There was not time to have polished them as I wished. Home, Sweet Home, as a refrain will come in nicely."

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THE PRIVATEER SUIT.

A case unusual in theatrical litigation is that brought by Harrison Grey Fiske, author of the romantic melodrama *The Privateer*, against Lewis Morrison and his manager, Edward J. Abram. Papers were served on Abram last Wednesday by Dittenhoefer, Gerber and James, attorneys for the plaintiff, with a notification that a motion would be made in Part I of the Supreme Court on August 31 for an order granting an injunction restraining the defendants from presenting *The Privateer* during the pendency of the action.

Instead of applying for a preliminary injunction, which would have prevented the performance at the Star Theatre last Saturday night, Mr. Fiske was actuated by a wish to give Morrison and Abram time in which to fulfill their agreement with him respecting the production of the piece, if they had a desire to act in good faith.

The author of the play explains fully the reasons for his action in an affidavit accompanying his complaint. Lewis Morrison in February, 1895, entered into a contract by which he secured the right to represent *The Privateer*. It was definitely understood that he was to play the leading character himself, and that the piece should be mounted in a first-class manner, and that the scenery and mechanical effects, electrical features, etc., should be of a high order. As the play was written on the lines of a scenic melodrama it was necessary that this care should be exercised in order to properly represent it.

A few weeks ago the author's attention was called to the fact that Morrison and his manager were intentionally and deliberately violating their agreement, which was to put the play on in a first-class and "a thoroughly adequate manner." Fred Williams, of the Lyceum Theatre, who was engaged to stage the production, complained also that sufficient care had not been taken in selecting the cast. Repeated protests were made both to Morrison and to Abram, who promised that the cast would be made satisfactory, and that the scenic portion of the production would be according to the understanding. Morrison claimed, at different times, that he had invested \$13,000 and \$7,000 in the production, and the author says that both these statements are untrue.

The author, in the presence of witnesses, after having convinced himself that the repeated promises of improvement were not to be kept, told Abram that he was disgusted with the manner in which the play was being put on; whereupon Abram admitted that Morrison was stingy in his business dealings, saying that he had gone away to Nova Scotia without funds to finance the production, and that while he believed Morrison would ultimately respond to his demands for money, it was "necessary to take an axe at him to get a dollar." He said that he had repeatedly remonstrated with Morrison, and showed a copy of a letter which he had written Morrison begging him to provide a suitable cast and expressing great doubts about the abilities of the actors engaged. Abram further asserted that he was disgusted with Morrison and his methods, and that he had tried to get a position elsewhere, and he was willing to accept an engagement for one-half the salary he received from Morrison in order to get clear of that gentleman.

Morrison and Abram had secured estimates from Homer Emmens, Josef Physic, and other artists of reputation, to provide the scenery for the play. The minimum estimate furnished by these artists was \$3,200 for the scenery, without any of the mechanical and light effects, properties, etc. They also secured estimates from J. Carl Mayrhofer for the light and mechanical effects.

Instead of employing a suitable artist to paint the scenery, they gave the work to an obscure painter who agreed to deliver the nine sets required for \$1,200, or considerably less than \$140 apiece. This sum would not cover the cost of first-class carpenter work and materials.

Appended to the complaint are a number of letters from Morrison to the author, in which he says he will provide the best scenery and cast that money can procure; that he had closed with Mr. Mayrhofer for the electrical and mechanical effects; that he wished to engage John Kellard, Grace Henderson, and other well-known actors for the cast. He never once suggested that the play should be put on in the cheap and tawdry manner that characterizes its production at the Star Theatre. The author's statements are corroborated by affidavits made by Charles E. Power, James A. Waldron, J. Carl Mayrhofer, Josef Physic, who says that the painter engaged to do the work is not in his opinion "competent to compose a scene and do work of the description required in getting up the scenery of this play"; and T. Henry French, who says: "I read *The Privateer* and was considering it for production at the time the contract was made with Morrison. In my opinion it is a very strong play, and my hesitancy to produce it was owing to the large expense it would require to produce it. At a conservative estimate, basing said estimate upon my practical experience as a producer of plays, *The Privateer* could not be put on the stage in a thoroughly adequate manner at an outlay of less than \$13,000, while \$15,000 or \$18,000 might easily be spent upon it with advantage."

Morrison, at a conservative estimate, has not spent more than \$3,000, all told, in mounting *The Privateer* at the Star Theatre. The big sensational scene of the third act is "faked" in the most obvious and ridiculous manner, and on Saturday night it went for nothing. The piece, however, in spite of the uneven cast, the wretched scenery and the cutting out of several of the principal effects designed by the author, appeared to make a success with the audience.

The author intends to press his suit for an injunction, and he will use every remedy that the law provides to compel the defendants either to live up to the spirit and the letter of their engagement or to relinquish the play entirely.

Yesterday Burr and DeLacy, the defendants' attorneys, applied to Judge Dittenhoefer for a postponement of one week. This delay was granted as a courtesy to the defendants' lawyers. The motion will be heard, therefore, in the Supreme Court on Friday, September 3, at 10.30 A.M.

"I have advised my client of his rights in the premises," said Judge Dittenhoefer yesterday, "and I have been instructed by him to leave no stone unturned to maintain those rights. He has both equity and law on his side, and I have no doubt that he will win."

FLORIDA, AIKEN AND AUGUSTA.

And all of the charming winter resorts of the South, are reached by the Southern Railway, the popular route between New York and the South. Double daily through sleeping car service the year round; only line operating dining car in the South; effective early in January. The Great New York and Florida Limited will be resumed; a train "de luxe" from New York to St. Augustine and the Royal Palms. For information call on New York office, No. 271 Broadway-6.

SCENIC PAINTERS QUIT WORK.

Last December a card was placed in *The Mirror* by the Protective Alliance of Scenic Painters of America announcing that, through their affiliation with the National Alliance of Theatrical Stage Employees, no scenery painted by non-union painters would be handled after January 1, 1897, by members of the National Alliance of Theatrical Stage Employees. But the ruling was not enforced because managers complained of insufficient warning and for other reasons.

At a meeting of the Scenic Painters' Alliance held on August 13 it was resolved, however, that "on and after August 14 no member of the organization should work for or with any scenic painter not a member of the Alliance." Accordingly six painters quit work last week and three others were disciplined who failed to comply with the resolution. Soon afterward, through the mediation of the Central Labor Union, the handlers of scenery at the Grand Opera House, Fourteenth Street, Herald Square, Broadway, Murray Hill, People's, and Windsor theatres went out in a strike of sympathy, declining to handle scenery not painted by members of the Alliance, and bringing to a standstill the work of several non-union studios.

President Harley Merry, of the Scenic Painters' Alliance, said yesterday: "Other houses may soon be involved. We are now in a position to enforce our rulings by affiliations and by a perfect system of fines and discipline, and we are enabled to fight our fight like men. Our members have not struck. They have simply quit, and there is no law to compel one to work if he doesn't wish to do so. We have delayed for eight months the action contemplated for January 1. We are now stronger and far better qualified to stand for our cause."

Twenty theatrical mechanics employed at the Academy of Music, the Knickerbocker, Wallack's, Daly's, and the Manhattan theatres were forced to quit last Friday, by order of the Theatrical Protective Union, because they were found to be doing work which was deemed in the province of electricians, and because they had taken the places of some of the electrical workers.

DEATH OF CHARLES COOTE.

Charles Coote died suddenly last Sunday evening at the home of his brother, Bert Coote, in this city. Mr. Coote had suffered for some time from a complication of diseases and had recently been in a hospital for treatment. But he prepared for his opening with Roland Reed, announced for last night at Boston, and Mr. Reed was delighted last Sunday by the prospect of Mr. Coote's complete recovery. The end came, however, most suddenly at 10 o'clock Sunday evening.

Charles Coote was one of the ablest as well as one of the most popular of eccentric light comedians. Born in England, he commenced his career as a boy soloist in the choir of Her Majesty's Chapel, St. James, whence he went to Covent Garden to sing in Dion Boucicault's production, *Babel and Bijo*. Then he came to this country to appear in a juvenile minstrel company. Later he returned to England, but was brought back to this side to play *The Private Secretary* on tour, and to appear with Cora Tanner as Colley, in *Fascination*, in the authorship of which he collaborated with Robert Buchanan.

Among Mr. Coote's original roles were Corket in *The Silver King*, Philosopher Jack in *The Lights of London*, Jabez Duck in *Romany Rye*, and Cobb in *Formosa*. In this country he originated Dr. Gutterston in *Putting on Style*, Ned Stedham in *Turned Up*, and Jacobs in *A Mile a Minute*. He played Admiral Porter in the famous Madison Square Garden production of *Pinafore*. For several seasons past he had been a favorite and valued member of Roland Reed's company, and had made a strong hit in a character part in *The Wrong Mr. Wright*.

ANNUAL MEETING OF THE ACTORS' SOCIETY.

The second annual meeting of the Actors' Society of America was held last Tuesday at Scottish Rite Hall in this city, only members being admitted. The following officers were elected for the ensuing year: Joseph Wheelock, president; Mark Smith vice-president; P. J. Reynolds, secretary; William F. Burroughs, treasurer; John Jack, Verner Clarges, George D. McIntyre, Maidsa Craigen, William Courtleigh, Joseph Wheelock, and William F. Burroughs, directors.

In the absence of Joseph Wheelock, Mark Smith presided at the meeting. There was much discussion over certain proposed revisions of the by-laws intended to place the balance of power in the control of the directors, and over a revival of the previously agitated proposition to affiliate with the Federation of Labor for purposes of protection.

After a long debate it was arranged that the scheme for affiliation might be brought before the society at whatever future time seemed best, and the matter was suffered to rest for the present.

A SOCIAL AFTERNOON.

The members of the Professional Woman's League assembled for a Social Afternoon at the League's quarters yesterday. In addition to keeping friendship warm and making acquaintances by informal chat and meetings, for which the Social Afternoons are designed, there was an interesting programme. Pauline Willard recited with much expression and excellent effect. Lillian Baird sang charmingly, and Madame Cottrell entertained the company with recitations. Then came ice cream and tea. The members missed the genial secretary, Alice Brown, who is resting at Ashbury Park. Her place was very adequately filled by Mrs. Webber.

NEW PLAY OF NEW ENGLAND LIFE.

Way-Down-East—the title tells where the scene is laid—will have its first production at Newport, R. I., on September 3, under the management of W. H. Brady and the personal supervision of Joseph Grismer. The play is by Lottie Blair Parker, and deals with life among the New England farmers, telling of the attempts of a father to prevent his son from marrying the girl of his choice. The story is said to be one of absorbing interest, and brightened throughout by the characteristic humor of its scenes and people. The company engaged for the production includes James O. Barrows, Forrest Robinson, Joseph Grismer, Phoebe Davis, J. Alden Bass, Felix Haney, Sadie Stringham, and Mrs. Stevens.

Owing to cancellation the *State Fair* week, Sept. 6, is open at the Johnstown (Pa.) Opera House. Repertory with band and orchestra preferred. J. G. Ellis, Manager.

Laura Keane's Biography for sale everywhere

CUES.

The play by Bernard Shaw, called *Candida*, which Richard Mansfield intended to produce in this country, was recently presented in England with Janet a'Church in the part written for her, and Courtenay Thorpe in the role which Mr. Mansfield intended to enact. The play is said to have made a favorable impression.

The building department of Newark has again found Jacobs' Theatre unsafe and no license will be granted until the walls are strengthened. The theatre is old and was formerly called the Academy of Music.

William De Verna was buried August 16 in Greenwood Cemetery. Among those who attended the funeral were Benjamin Cohen, partner of the deceased; Mr. Schuanberg, author of *Nature*; E. Clifton, Lee Newman, William H. Lytell, and Trille Williams. No changes have been made in the plans for the production of *Nature*.

Elaine Gyro arrived last Friday from England to appear as *Psyche* in *Nature*.

The Empire Theatre Stock company met on the stage of the Empire Theatre Monday morning, previous to departure for Chicago, where they inaugurate their annual tour at Hooley's Theatre. Under the Red Robe will be the only play used on tour, and will also be the first play that will be presented by the company on their return to the Empire Theatre.

J. W. Carnes is playing Wilson in *Harkins* and Barbour's new *Uncle Tom's Cabin* at the Boston Theatre.

It is said that Melba will sing in English either *The Bohemian Girl* or *Martha*, when she appears with the Damrosch company in Boston.

The Italian tragedian, Ernesto Zaccari, will make his American debut under the management of the Rosenfeld Brothers early in January.

Agnes Findley has retired from the stock company at the Castle Square Theatre, Boston, to fulfill her engagement with *The Mysterious Mr. Bugle* company.

Adella Barker is delighted with the opportunities of her part of *Simone in the Seabrooke's* opera, *Papa Goo Goo*, and especially with her scene in the last act.

Vivian Bernard is resting at Blue Point, N. Y.

Lillian Stillman, who was especially engaged for the Chicago production of *His French Doll*, will be in New York this week.

Edward Edmonde will be E. E. McFadden's *nom de théâtre* hereafter.

Emile La Croix has resigned from *The Captain Impudence* company.

Augustus Schike will direct and produce the ballets for Kio's French Maid instead of *The Girl from Paris* company.

William Bonelli made his debut as a star at New London, Conn., on Monday night in *Captain of the Nonsuch*.

Harry P. Lester is recovering from his serious illness during which he underwent three surgical operations. At present he is stopping in town with relatives.

A Congress of Authors and Artists will be held at Nashville, Tenn., on October 11 and 12, during the celebration of the One Hundredth Anniversary of Tennessee's admission to Statehood.

A new monthly publication, *Dramatic Studies*, will begin its career in October. It will be edited by Lyster Sandford, and deal with the higher study of the drama and dramatic literature, to students of which topic it will no doubt afford interesting reading.

The season of the Pudd'nhead Wilson company will begin in Elmira, N. Y., on August 30. The company has been rehearsing at Edwin F. Mayo's summer residence, Crockett Lodge, in Caton, Pa. As the company is substantially the same as last season the work has not been burdensome, and the company have beguiled away the hours with hunting, fishing, and various games.

In consequence of illness Wilbur Mack was unable to open with Edward F. Rush's *Bon Ton Burlesques* in Baltimore on August 9. Mr. Mack has been ill at his home in Binghamton, N. Y., for three weeks.

Mr. and Mrs. Russ Whytal will open their third season in Fox Fair Virginia at the Lyric Theatre, Hoboken, on September 3. Among those whom Manager Julian Magnus has engaged are Viola Fortesque, Mabel Talahier, E. F. Nagle, John N. Burnett, Joseph Zahner, and W. Wiatt, treasurer.

A son was born to Mr. and Mrs. Glen MacDonough in this city last Sunday. It is the great-grandchild of Joseph Jefferson.

A cinematographic set fire to the Parisiana Music Hall in Paris last Sunday. Several persons were injured in the rush for the doors.

Manager O. H. Butler, of Taylor's Opera House, Trenton, N. J., wears a big medal won in the Elks' games at the Inter-State Fair, August 19, when he made three runs in a ball game, and beat all comers at putting the shot, running a hundred yards, and qualifying as an all-around athlete.

Auguste Van Biene sailed from England last Saturday for this country.

The National Amusement Association of New York was incorporated last week, with a capital of \$50,000, to conduct theatrical enterprises. The directors are Thomas W. Pitman, B. V. Giannini, J. L. Hatch, H. D. Grahame, and George M. Curtis, Jr.

Wilton Lackaye is said to be the latest guest of William Muldoon at White Plains. He is in excellent health, and does not need toning up, but rather toning down, as his waist measure has become too large for romantic and sentimental acting. Mr. Muldoon was very successful with William H. Thompson, whom he brought around from a state of great physical exhaustion to excellent health.

Alexandra Viarda, the Polish actress, now visiting this country, has arranged to appear again at the Fifth Avenue Theatre, presenting Richard Voss's *Alexandra* in either French or German, supported by an English speaking company.

The completed cast for Daniel Frohman's special *Prisoner of Zenda* company includes Howard Gould, E. F. McClannin, Robert Elliott, Vaughan Glaser, Barton Drew, Benjamin Monteith, F. G. Lewis, Duncan Harris, Charles Clarke, Luke Connors, G. W. Middleton, John L. Weber, Henry Linton, Edward Prince, Max Wolff, Daniel Dickers, Fanchon Campbell, Grace Reade, Ethel Strickland, Lena Rheinhold, and Helene Prince. Rehearsals will commence at the Lyceum Theatre on September 6, and the company will open at New London, Conn., on September 20. John J. Donnelly will be the business-manager, and Anderson Reid will go in advance.

LETTER LIST.

Members of the profession are invited to use *The Mirror's* post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Adler, Miss	Eddy, Mildred	Mottross, Louise
Alford, Katherine	Emmett, Mrs. J. K.	Mullins, Lizzie
Ayres, Virginia	Fanning, Rose	Murphy, William
Auglin, Margaret	Fuller, Lolo	Murphy, William
Alexander, Sara	Furness, Cassie	Murphy, William
Abell, Van	Fisk, Vera Redell	Murphy, William
Abbott Sisters	French, Stella	Murphy, William
Bell, Louise	Fontaine-deau, Ella	Murphy, William
Birbaum, Jennie	Francis, Helen	Murphy, William
Boucault, L. T.	Fox, Helen	Murphy, William
Bidwell, Sylvia	Farrar, Lulu	Murphy, William
Bridges, Minnie	Franklin, Nellie	Murphy, William
Brant, Georgia	Grapskin, Anna	Murphy, William
Brennet, Josephine	Goldsmith, Midge	Murphy, William
Black, Belle	Gray, Alice	Murphy, William
Budy, Jessie	Guy, Berrie	Murphy, William
Buck, Anna	Galatin, Albert	Murphy, William
Bingham, Marie	Graves, Virgie	Murphy, William
Bigger, Laura	Grayson, Beale	Murphy, William
Berny, Louise D.	Gilbert, Maud	Murphy, William
Bennett, C. A.	Guito, Lenore	Murphy, William
Clemmons	Hampury	Murphy, William
Claverling, Rita	Hampton, Mary	Murphy, William
Calihan, Willie	Hassan, Maud	Murphy, William
Cress, George	Hopkins, Grace	Murphy, William
Coyl, G. Miss	Hazellett, Maud	Murphy, William
Cuthbert, May	Ives, Edith	Murphy, William
Comstock, Nellie	Jones, Frankie	Murphy, William
Carleton, Violet	Kelly, Beale	Murphy, William
Cowles, Ida	Lindley, Adia L.	Murphy, William
Chylders, Marion	Lewis, Virginia	Murphy, William
Comstock, A. C. Mrs.	Latone, Belle	Murphy, William
Craddock, Nannie	Lyle, Edna	Murphy, William
Clayton, Blanche	Lawrence, Kattie	Murphy, William
Calhoun, Julia	Lowery, May	Murphy, William
Chamberlin, H. Bell	Lytle, Edna	Murphy, William
Clayton, Josephine	MacNish, Katherine	Murphy, William
Claire, Gladys	MacNish, Katherine	Murphy, William
Constance, Beatrice	MacNish, Katherine	Murphy, William
Connelly, Fanchon	MacNish, Katherine	Murphy, William
Campbell, Alice	MacNish, Katherine	Murphy, William
De Froy, Mrs.	MacNish, Katherine	Murphy, William
D'Arville, Camille	MacNish, Katherine	Murphy, William
Dehn, George	MacNish, Katherine	Murphy, William
Demick, Annie	MacNish, Katherine	Murphy, William
DeLaney	MacNish, Katherine	Murphy, William
Donnette, Ida	MacNish, Katherine	Murphy, William
Dunlap, Lucy	MacNish, Katherine	Murphy, William
Desmond, Florence	MacNish, Katherine	Murphy, William
De Vornon, Nell	MacNish, Katherine	Murphy, William
De Vornon, Nell	MacNish, Katherine	Murphy, William
De Witt, Josie	MacNish, Katherine	Murphy, William
Davenport, Eva	MacNish, Katherine	Murphy, William
De Mar, Estelle	MacNish, Katherine	Murphy, William
De Haren, Minnie	MacNish, Katherine	Murphy, William
Eustice, Kate	MacNish, Katherine	Murphy, William
Edwards, Jerome	MacNish, Katherine	Murphy, William
Eva, Florie	MacNish, Katherine	Murphy, William
Evans, Minnie	MacNish, Katherine	Murphy, William
Eta, Miss	MacNish, Katherine	Murphy, William
Eddy, Jennie	MacNish, Katherine	Murphy, William

MEN.

Armstrong, Jack	Higgins, Ben S.	Miller, Fred
Ansbach, Salo	Hoy, Geo.	Mgr. The Spooner
Arthur, Chas.	Harling, Roger	Co.
Alexander, Wm.	Hull, Howard	Newville, A.
Alston, Harry	Horn, Alfred	Newell, N. D.
Alderson, Carl	Harvey, Geo.	Nixon, Hugh
Bertram, Chas. M.	Henderson, Lucius	Newton, J.
Brown, W. K.	Heber, J. P.	Owen, J. Edgar
Burns & Nina	Hayes, Mr.	O'Rourke, Eugene
Burns, Henry	Hayman, Dave	Patche, C. M.
Biers, David	Hart, J. H.	Proctor, Jas.
Blake, Robt.	Henry, Symon	Pattee, Martin
Ball, Chas. A.	Hege, Gus	Poland, P.
Black, E.	Henson, J. A.	Phillips, Harry
Bray, Mr.	Himms, J.	Plant, Fred J.
Ranga, Frank	Hackett, Norman	Parker, Chas.
Baker, E. D.	Hayden, Martin	Poland, Edw.
Bal, Howard	Harley, Harry	Pratt, Lynn
Blanchard	Hatch, Harry	Price, W. A.
Baker, Geo. A.	Hotchkiss, C. H.	Pratt, Lynn
Brew, Wm.	Herbert, Victor	Plantaguet, Henri
Bell, Ralph	Hubert, Geo.	Purcell, Frederic
Boach & Bowers	Hacker, Chas. D.	Pemberton, Henry
Buchner, Robt.	Havley, Bert	W.
Burke, W. F.	Hedman, A. B.	Porta, Charles E.
Burns, Jess	Held, Louis	Frederic
Burns, Frank	Held, Louis	Frederic
Brant, Edwin	Held, Louis	Frederic
Bull, Harry	Held, Louis	Frederic
Brown, Kirke	Held, Louis	Frederic
Bowman, Wm.	Held, Louis	Frederic
Brown, Chas. F.	Held, Louis	Frederic
Bury, Nellie	Held, Louis	Frederic
Baldwin, W. S.	Held, Louis	Frederic
Brook, Edward	Held, Louis	Frederic
Carlson, Propert	Held, Louis	Frederic
Carnes, Eugene	Held, Louis	Frederic
Cook, Chas. E.	Held, Louis	Frederic
Collins, F. E.	Held, Louis	Frederic
Claire	Held, Louis	Frederic
Callahan, Jos.	Held, Louis	Frederic
Crawford, Wm.	Held, Louis	Frederic
Chadwin, Lee	Held, Louis	Frederic
Courtigh, Wm.	Held, Louis	Frederic
Charles, Fanny	Held, Louis	Frederic
Carter, J. W.	Held, Louis	Frederic
Cantor, Chas.	Held, Louis	Frederic
Carter, Herbert	Held, Louis	Frederic
Crosby, Wm.	Held, Louis	Frederic
Collins, Chas. T.	Held, Louis	Frederic
Cawthorn, Herbert	Held, Louis	Frederic
Coker, J. H.	Held, Louis	Frederic
Colfax, Frank	Held, Louis	Frederic
Cough, W. H.	Held, Louis	Frederic
Coombs, Chas. A.	Held, Louis	Frederic
Cowan, Morgan	Held, Louis	Frederic
Carlton, Maurice	Held, Louis	Frederic
Compe, Mr.	Held, Louis	Frederic
Drew, Sidney	Held, Louis	Frederic
De Vito, Diego	Held, Louis	Frederic
De Vito, J. J.	Held, Louis	Frederic
Daly, Earl	Held, Louis	Frederic
De Lacy, Geo.	Held, Louis	Frederic
De Lacy, Geo.	Held, Louis	Frederic
Devlin, Jon	Held, Louis	Frederic
De Norella, A.	Held, Louis	Frederic
De Vernon, Frank	Held, Louis	Frederic
Devere, Harry	Held, Louis	Frederic
Damery, Jos.	Held, Louis	Frederic
De Courcy, Mr.	Held, Louis	Frederic
Dugan, L. J.	Held, Louis	Frederic
Dowdell, J. Ed.	Held, Louis	Frederic
De Perro, Francis	Held, Louis	Frederic
De Lion, Sam	Held, Louis	Frederic
Donanetta, L.	Held, Louis	Frederic
Dorton, Willie	Held, Louis	Frederic
Davison, A. E.	Held, Louis	Frederic
Douglas, Will	Held, Louis	Frederic
Denton, Geo. C.	Held, Louis	Frederic
Edwards, Julian	Held, Louis	Frederic
Emery, R. R.	Held, Louis	Frederic
Ell		

THE VAUDEVILLE STAGE

A VAUDEVILLE "PROMOTER."



JOSEPH HART.

A man with an active brain is never content to remain idle. Joseph Hart, whose picture appears above, is that sort of a man, and when his season closed earlier than usual last Spring he set about doing something which would keep his wits at work. His thoughts turned to vaudeville, but not caring to plunge in as a performer he set about getting up novel acts for use in the continuous houses.

His first venture in this line was a dainty little song and dance sketch, in which Florette and the Four Fleurs de Lis appeared. Its success was such that he was encouraged to try another, and he arranged an act for James T. Kelly and the Three Rosebuds, which met with similar favor. His third experiment, which is entirely different from the others, is Leonidas Westervelt's little war play, which is now being done at Keith's Union Square Theatre.

Mr. Hart's time was thus occupied while waiting for the season of 1897-8 to come around. Now that the season is upon us he will abandon his occupation of "promoter" and take to the road with his new play, The Tarrytown Widow.

THEATRES AND ROOF-GARDENS.

Koster and Bial's.

Arras and Alice, equilibrist, and De Bessell, the clay modeler, are holdovers. The new comers are the Pantzer Brothers, head balancers; O'Brien and Havel, in The Newboy's Courtship; the Bland Sisters, singers and dancers; Rene and Richards, acrobats; Emma Francis, comedienne; Conroy and McDonald, Irish comedians, and Josie Harvey, trombonist.

Keith's Union Square.

Rally 'Round the Flag, the one-act war drama, which made a hit last week, is retained. Florrie West returns after a long absence in England with new songs; Edmund Hayes and Emily Lytton present a travesty on Ingomar. The others are Ray L. Boyce, monologist; H. C. Stanley and Adella Jackson, comedy duo; Burt Jordan, comedian; McBride and Goodrich, sketch team; Marie Leslie, serio-comic; E. J. Mack and Beatrice Norman, comedy duo; the Allison Sisters, comedienne; Baldwin and Daly, "The Happy Bottenbats"; The Venturia; Barney Reynolds, comedian; Musical Silvio; Rose Nola and Rose, and the Biograph.

Tony Pastor's.

The Sidmans, in their quaint sketch, are the stars of a bill which includes Cook and Sonora, comedy duo; Billy B. Van and Vivie Nobrega, and their pickaninnies; Genaro and Bailey, sketch team; O. K. Sato, comedy juggler; Gertrude Gibson, comedienne; Maud Nugent, serio-comic; W. R. Williams, composer and vocalist; Dick and Alice McAvoy, light specialty; Wagner and Armin, operatic travesty duo; The Koras and their marionettes; De Witt and Kirwin, comedians; Darling Sisters, singers and dancers; Lawson and Ward, trick bicyclists, and Dick Gorman and Nellie Leonard in a Dutch sketch.

Pleasure Palace.

The same attractive bill with which this house was opened on Saturday evening is continued. It includes Lydia Barry, Ben Harney, the Olympia Quartette, James H. Manning and Willie Weston, Farnum Brothers, Lizzie Evans and Harry Mills, The Sisters Leigh, and Nick Conway.

Hammerstein's Olympia Roof-Garden.

Williams and Walker make their first appearance here this week, heading a bill which includes Professor Wormwood's trained seals; the Marvelous Seymours, acrobats; Rice and Elmer, horizontal bar experts; Cook and Sonora, acrobatic comedy duo; Madame Vinette's Marblesque; Joe Goetz, equilibrist; the Four Emperors of Music; Signor Quinto, and others.

Proctor's.

Francesca Redding is the star this week. She is supported by Harold Hartwell and appears in a new comedietta called A Forgotten Conclusion, by W. L. Lockwood. The others are Lew Hawkins, comedian; Ned Wayburn, assisted by Miss Jones, in a comedy sketch; the Emerald Trio, in The Irish Tenants; the Swedish Lady Quartette; the Blondells, as Society Kids; Edith Hall, serio-comic; Sam and Kitty Morton, singers and dancers; the Franchetti Sisters, duettists; Otis Shattuck and Minnie Bernard, in the sketch, Mangled; P. Richards, cartoonist; Louise Bryant, comedienne; and Howard, equilibrist.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Rally 'Round the Flag, a war drama in one act, was presented here for the first time on any stage. The programme did not contain the name of the author, but it was learned that Leonidas Westervelt, a young society man of New York, is responsible for it. The scene of the play is laid in the sitting-room of an old Colonial mansion at

Chantilly, near Bull Run. The battle is raging fiercely near by, and Joshua Flint, a veteran of the Mexican war, and his pretty daughter are listening to the booming of the cannon and the rattle of musketry. The old man becomes excited and begins to tell the girls of the battles of the Mexican war in which he fought. Incidentally the fact is brought out that the veteran's son and the girl's sweetheart are fighting in the battle which is going on. Several shots crash through the walls of the house and the plaster falls to the floor in realistic fashion. The girl goes to the window and sees her lover, wounded, coming toward the house. He enters and tells of the defeat of the Northern troops, and of the death of the son. The veteran, fired with patriotism, puts on his army coat, takes his sword and an old flag and starts to go out to encourage the boys in blue to rally 'round the flag. Just as he reaches the window a bullet strikes him and he dies wrapped in the flag, while the life and drum corps of the victorious rebels march past, playing "Dixie." The curtain falls on a pretty picture, but it was one which did not appeal to the sympathies of a Northern audience. The play was followed with close attention, and the players were generously applauded. John Miller, the veteran actor, appeared as the old man, and gave a strong performance, which was slightly marred by his constant repetition of lines. This will be remedied when he becomes more familiar with his part. Mary Ryan (she is "Mamie" in the programme, but the writer insists that she have her proper name) is a very pretty and attractive girl. The part of the veteran's daughter was played by her with charming naturalness. She will undoubtedly be seen very soon in more pretentious work. Edwin Mordant was the lover. He is well built and good looking and spoke his lines convincingly. If Mr. Westervelt had chosen some other battle, and framed a happy ending, with the old man leading the boys in blue to victory, while the band played "Yankee Doodle," it would have been much more satisfactory from the Northern point of view, and the chances are that the audience would have been moved to cheers instead of tears. However, it is a consistent piece of work and pleased the audiences, which were large and appreciative. The setting and effects were excellent, and much credit is due Manager Fyans, Joseph Hart, and Charles Edwards, who had the responsibility of the production on their shoulders. Bert Coote and his supporting company repeated their amusing performance in A Supper for Two, which made a hit here some weeks ago. Stinson and Merton made their reappearance and scored the laughing hit of the bill with their very funny sketch. Stinson is without doubt one of the funniest comedians on the boards, and his name ought to be printed in big black type whenever he appears. Fields and Lewis made their last appearance together, and their gagging made its usual hit. Emma Carus, a contralto with a remarkably strong voice, was warmly applauded for her excellent rendition of some good songs. "Take Back Your Gold," "I Love Her in the Same Old Way," and "Kathleen" were her selections, and all met with approval. Miss Carus has a very effective method of singing popular songs, and her ability to sing low notes puts a finishing touch to each song which insures her an encore. Emille Edwards was equally successful with her songs. She is a woman of commanding presence and great talent, and holds the attention of her audience from start to finish. She recites as well as she sings, and her rendition of a stirring bit of verse met with warm approval. The Manhattan Four presented their melange of fun and song and were encored repeatedly. A. O. Duncan's talking figures had a choice collection of up to date gags. The Sisters Clement were pleasing in song, the accompaniments being played by themselves. Carletta, Raymond and Clark, A. L. Steele, Hayes and Sandy, the La Mont Family, and Dan Mason were also in the bill, and some new comic views were shown on the biograph.

TONY PASTOR'S.—John W. Ransome, disguised as an ex-Senator David B. Hill, sang "I Am a Democrat," and told a lot of good stories, a few of which were brand new. Dolan and Lonhart made a notable hit in their travesty on The Sporting Duchess. It is seldom that a comedy team can catch and hold the attention of an audience as these two clever players did last week. Every point they made brought a laugh, and applause frequently interrupted the action of the sketch. Mr. Dolan is improving in his work all the time. He reads his lines splendidly and works up his stage business in excellent style. This team is worthy of being placed at the head of any bill. Boyle and Graham presented their sketch, Mr. Goodplayer and Sir Hopkins, which the programme stated is protected by United States copyright. There are a number of good hits in the sketch, some of which land rather heavily on Mr. Boyle's head. W. R. Williams, the song writer, sang a number of his own songs in excellent style. Clarice Vance sang "Synopsized Sandy," the new rag-time song by Stanley Whiting, in a way which completely captivated the audience. The melody is strictly "coon," and it is likely to meet with great popularity. Miss Vance's other coon songs were all good, and she was rewarded with lots of applause. Joe Welch, who now uses a typical East Side Hebrew make-up, was seen in his novel specialty, which consists in singing Hebrew parodies on the latest coon songs. His accent is perfect and of course he made a hit. The writer saw him on Friday afternoon at the "supper show," when there were very few people in the house, and he not only kept them awake, but compelled them to applaud. Maud Nugent sang "Mamie Reilly," and other songs, winning her usual encores. Daly and Devere made a hit in their true-to-life sketch, in which Mr. Daly gives an excellent portrayal of the average cook. John and Bertha Gleason, with their pretty costumes and excellent dancing, renewed their success. Lewis and Elliott were amusing, especially at their finish, in which they illustrate different styles of waiting. Bertha Darrell sang "My Dream of You" very sweetly. If she would confine herself to low notes she would make a better impression. Her partner, Charles Palmer, helped her in a duet. Mulvey and Inman, May Wentworth and Marguerite Daly were also in the bill. Lumiere's cinematograph was continued.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—Stuart, the male Patti, had the place of honor on the bill, and he proved that he was worth waiting for. His voice is as clear and sweet as ever, and he sang with all the airs and graces of a full-fledged prima donna, not forgetting to put in a few notes to show that he was only masquerading. Clifford and Ruth changed their act around completely, and confined themselves almost altogether to singing and dancing. Miss Ruth's coon ditties won her several encores. Signor Zani Quinto sang some operatic selections, which proved rather tiresome to the majority of the people in the audience. The Four Emperors of Music, who finished their third week, made their usual hit, as their act is peculiarly well adapted to this place. Cook and Sonora, with their acrobatics and high kicking,

made a good impression. The Three Seymours, Fenton, and the Everett Trio gave a variety of acrobatic exhibitions which were well received. Lancaster and Collins went through their queer dance without breaking their necks. Madame Vinette's Marblesque are dressed in very black type, and were presented at the end of the bill.

FRANCIS.—For the Flag, "an idyll of the Civil War," by Waite Drake, was presented here last week for the first time. The story is based on the poem, "Barbara Frothingham," and the whole affair is simply arranged with a view of giving the old General a chance to look from a window and wave the Stars and Stripes. Sixteen or eighteen minutes are taken up in a lot of talk between Barbara, her grandson, her foster child, and a colored servant, and then the sound of an approaching life and drum corps is heard. This impels Barbara to seize the flag, hold it up with it, and shake its folds from the window while she shouts:

"Shout, if you must, this old gray head, But spare your country's flag!"

"Stonewall" Jackson, who is outside "at the head of the rebel hosts," immediately answers:

"Who touches a hair of you gray head, Dies like a dog. March on!"

The curtain falls as Barbara continues to wave the tattered banner from the window. The setting was ingeniously arranged, so that the audience could see Barbara facing them from a window on the side of the house. Waite Drake played Barbara, and waved the flag and delivered the "shoot" speech with great vim. The others in the cast were Clayton Leggs, Marion De John, and Gertrude Chase. Charles W. Sawyer, who is, as everybody knows, a very clever comedian, made his vaudeville debut in Tom Taylor's one-act farce, To Oblige Benson. He was supported by Charles Stedman, Clifford Leigh, Helen Morgan, and Ruth Buck. Mr. Sawyer scored an emphatic hit in the part of Trotty Southdown, and the audience was kept constantly laughing owing to his effective methods of fun-making. The support was not remarkably strong, but the star kept things humming and the audience was perfectly satisfied. Campbell and Caulfield, a couple of Irish comedians, misunderstood each other purposely, and their gags won some hearty laughs. Nellie Burt, a remarkably lively and agile acrobatic, sang "The Warmest Baby in the Bunch," and a song in which she imitated May Irwin and other stars. She worked up the finish of each song in bouncing style, and had to make several bows before the curtain. Al. Reeves played a few tunes on his banjo, and sang some parodies which were remarkable as specimens of crazy verse writing. The parody on "Mother Was a Lady" was vulgar in the extreme, and it should have been suppressed. Performers should remember that the stuff which causes frequenters of burlesque houses on the road to get up and howl with glee is nauseating to the men, women, and children who patronize first-class continuous theatres. As near as the writer can recollect, one of the verses of the parody ran like this:

"Last night I slept in the gutter,

I had an awful skate;

A pig came along and laid down beside me,

The hour was very late.

A fellow came along and made the remark,

A man is known by the company he keeps;

And I'm damned if the pig didn't get up right away

And make a little squeak."

The three Sisters Helston—Kitty, Gussy, and Dolly—gave an exhibition of dancing which met with great favor. Others in the bill were Joe Goetz, Professor Sturk, Beadie Phillips, Sam Brown, the Harpers, and Russell and Franklin.

KOSTER AND BIAL'S.—Loona Lewis, who is one of the few acrobats who think it worth while to learn new songs, made a pronounced hit with her selections, all of which are new and catchy. She opened with a march song called "Jolly Josephine," which is bound to become very popular, then sang "Oh, Bill!" in which she uses some original and amusing business, and closed with a very pretty waltz song called "Nonie." The Gotham Comedy Four made faces and sang well. Tacian continued to win applause with his double-barreled vocalism. The Franchetti Sisters proved themselves very agile dancers, indeed. Arras and Alice and Bennetto gave fine gymnastic exhibitions which are out of the ordinary. Johnson and Dean, two colored folks, pranced about the stage and sang coon songs in a way which brought them applause and encores in plenty. De Bessell modeled his clay faces, and the Kronemann Brothers closed the show with their eccentric tumbling act.

BENNETT AND KENT RETURN.

Johnstone Bennett and S. Miller Kent returned from Europe a few days ago. A Minnon man met Mr. Kent the other day and asked him about their trip. "I would like to state," said Mr. Kent, "that the malicious stories which have been published about us are false in every particular. We went to London under the impression that we had been booked there. When we arrived we found that it was a mistake. Ted Marks took hold of our business and booked us for eight weeks at the Palace. The engagement was not to begin until late in the Summer, but we stayed and opened, more as an experiment than anything else. We played one week, and found that while we had a fair measure of success, our sketch was too American in tone, and some of its best points were lost on the London audience. As we had contracts in America beginning in September, we decided to close. We received our salary in good English money, and the story that we played for nothing is simply absurd. Mr. Morton, the manager of the Palace, treated us with every mark of consideration, and I cannot find words to express my gratitude to him for his kindness to us. He is one of nature's noblemen, and is especially kind to American artists. We are preparing for a busy season," added Mr. Kent. "Charles H. Hoyt is writing a new sketch for Miss Bennett and myself, which we will present later in the season. Meanwhile we will continue to do A Quiet Evening at Home."

GRIFFIN AS A LIFE-SAVER.

Gerald Griffin, of the Five Castilians, who has been spending his vacation at Bath Beach, rescued a child from drowning at that resort last week. He was chatting with some friends on the end of the pier at Ulmer Park, when a tot about four years old toddled over the edge and fell into the water. Without a moment's hesitation Griffin dived in, grasped the baby, and swam to the pier, earning the cheers of the onlookers and the gratitude of the child's distracted mother.

MRS. KNIGHT IN VAUDEVILLE.

Mrs. George S. Knight will present The Circus Rider in vaudeville this season. This is the little play in which Rosina Vokes made such a success. On account of the recent death of her father, William Worrall, Mrs. Knight has postponed her opening until September 13.

IN VAUDEVILLE AT LAST.



HENRY E. DIXEY.

Henry E. Dixey, after successfully resisting tempting offers made him by the continuous managers, has finally succumbed, and will soon join the ranks of the vaudevillians. He signed contracts last week for an eight weeks' tour of the Keith circuit, and has also made arrangements to play at some of the best vaudeville houses in other parts of the country. Dixey will give a half-hour entertainment in evening dress, and will introduce the specialties and imitations in which he has been so successful in the past, with many novelties which he is now concocting. It is more than a dozen years since Dixey set the town wild with his unique performance in Adonis, but he retains the elasticity and enthusiasm of youth, and there is no doubt that in his new field he will renew his popularity and become a greater favorite than ever. There is a splendid chance for him in vaudeville, and if he fulfills the expectations of his friends and the managers he will become the most sought after head-liner in the vaudeville world.

PLEASURE PALACE REOPENS.

The Pleasure Palace was reopened for the season of 1897-8 on Saturday afternoon last. The house had been renovated during the vacation, and presented a very pleasing appearance. Business Manager E. D. Price was here, there, and everywhere, as busy as he could be, seeing that everything was in good running order. A number of changes among the employees have taken place, and, as the new men were naturally a little nervous, Mr. Price had to keep an eye on everything. The entire gross receipts of the matinee were turned over to the Junior Republic fund of the New York Journal, and a number of extra volunteers were on hand to supplement the excellent house bill. The best of these by all odds was dainty Kittle Mitchell, as fresh and blooming as a June rose. She was becomingly attired in white, with a touch of pink here and there. Her reception was most cordial, as the patrons remembered the good impression she made here last season. She sang and danced in her inimitable way and was recalled repeatedly. Two new dances she introduced for the first time made emphatic hits. Miss Mitchell again demonstrated her superiority over the general run of acrobats, and is to be congratulated on her success. Beadie Bonehill appeared in street dress and made an apology for her appearance without her usual make-up, pleading that she had been very busy rehearsing for Little Monte Cristo, and that she really hadn't had time to dress. Her songs made a hit and she was encored repeatedly. Bruce Paget and Eleanor Elton also contributed some choice songs for sweet charity's sake.

Lydia Barry was the feature of the regular bill. This was her first appearance here and she created a decidedly favorable impression with her rendition of songs on the popular order. She made special hits with "When Your Love Grows Cold" and "Whisper Your Mother's Name." Ben Harney was applauded to the echo for his rag time piano playing and singing of his quaint coon songs. His assistant came in for a share of the honors. Lizzie Evans and Harry Mills presented a refined comedy sketch by Herbert Hall Winslow, called A Strange Cat-Astrophe. It contains a number of bright lines, but the fun is rather tame. The humors of a bicycle lesson are about the best thing in it. James H. Manning and Willie Weston made a pronounced hit in a little sketch called The Irish Pawnbroker. Master Weston possesses a peculiarly sweet voice, and when he sang "Take Back Your Gold" and "He Brought Home Another," the applause was of the kind which left no doubt about the appreciation of the audience. Mr. Manning's character bit was exceedingly well done. The Olympia Quartette repeated the specialty which they have been doing for twenty years, and which is new to every generation. It received its usual quota of applause. The Farnum Brothers did a very taking acrobatic specialty, full of difficult feats. The Sisters Leigh introduced their latest novelties in acrobatic dancing and won encores. Georgia Emery, a new comer from the West, did a pleasing song and dance specialty. Nick Conway, comedian of the Greater New York Trio, introduced a few Celtic eccentricities with considerable success.

The Garden of Palms adjoining the Palace was opened and proved an attractive lounging place during the intermissions.

MR. BIAL'S FUNERAL.

The funeral of Albert Bial, the music hall manager, took place on Tuesday last from his residence, 134 West Forty-eighth Street. The services began at 11 A.M., and were conducted by Rabbi Kohler, who paid an elegant tribute to the memory of the deceased. The Sangerbund of Beethoven Lodge, F. and A. M., sang some appropriate hymns, and the orchestra of Koster and Bial's played Chopin's funeral march as the body was borne from the house. A very large crowd was present, including relatives, friends, and acquaintances of Mr. Bial. The parlors were not large enough to accommodate all the mourners, so after the services they were allowed to pass through and view the remains. The casket was almost hidden by the numerous and beautiful floral pieces sent by friends and employees. The attaches of the music hall attended in a body. Ernest Bial, Leo Sommer, Fritz Koening, Oscar Wollheim, Martine Joachimson, and Frank V. Strauss acted as pallbearers. The interment took place in the family plot in Cypress Hills Cemetery, with Masonic rites.

CLARA MORRIS AT KEITH'S.

Clara Morris will make her first appearance in New York as a vaudeville star at Keith's Union Square on September 6. It was on the

stage of the old Union Square Theatre that she won some of her early triumphs, and now she will tread its boards twice a day in a melodramatic sketch called *Blind Justice*, written for her by Kenneth Lee.

LEW DOCKSTADER'S CIGARS.

When Dockstader was in San Francisco he came across a brand of cigars which pleased him very much, and he became a constant patron of the store where they were sold, which meant a big profit to the dealer, as Lew is a great smoker. On the day he was leaving 'Prisco' for Los Angeles he was going to the station in company with James Swinnerton and Philip Hastings when he approached the cigar emporium.

"Boys," said the comedian, "I must stop in here. The man who runs the place told me not to fail to call before I left town. I suppose he wants to make me a present of a box of my pet brand."

As an evidence of good faith, Dockstader placed a dollar on the counter and asked for four "smokes." The dealer scooped in the money, and then said "Wait a moment, please."

Visions of at least twenty-five complimentary puffs floated before Dockstader's mind, and he smiled blandly at the cigar man, who came forward and handed him a card.

"This is an introduction to our agent in Los Angeles, Mr. Dockstader," he said. "He will be pleased to supply you with your favorite brand of cigars."

When Lew got into the open air and revived, he remarked to his friends: "That expert 'con' man ought to be on Broadway, New York. He is wasting his time in 'Prisco'."

AL. G. FIELD'S SEASON OPENS.

Al. G. Field's Minstrels opened their fourteenth annual tour at the Great Southern Theatre, Columbus, Ohio, on August 16, before a large and appreciative audience. The first part, which is the third series of the Court of Momus, is costumed and staged with all the care that money and experience could suggest. The singing is of a superior order, and is done by Harry Sheldon, Rees Prosser, Ed Clifford, Paul Lalonde, Carl Leedy, Frank Todd, P. C. Ryan, Charles Dravo, Les Fairman, George Jones, and the Notre Dame Madrigal Quartette, all under the able direction of Will Walling. Al. G. Field, Billy Van, Tommie Donnelly, Doc Quigley, and Dan Quinlan, the premier interloper, took care of the comedy portion of the first part, and laughter rewarded their efforts. The olio includes a long list of high-class performers. Ollie Young, in a refined performance with Indian clubs, made a hit. O. Judd Monola and Lefe Miller were well received, and Billy Van had some new jokes. The famous Cornelia Family were at their best, and were one of the crowning features of the show. The March of the Romans, by Dan Quinlan, and School Boy Days, by Doc Quigley, and a farce, A Trip to the Klondyke, by Mr. Field, completed a performance which is up to Mr. Field's usual high standard.

ALBERT BIAL'S WILL.

The last will and testament of Albert Bial was filed for probate on August 20. The will was dated February 2, 1895, and by it everything is left to the widow, who is appointed executrix. The will is only about ten lines in length. The petition for probate accompanying the will states that the value of the property, real and personal, left by the deceased is nothing.

The \$100,000 insurance on Mr. Bial's life will be applied to the reduction of the mortgage on the property. Oscar Hammerstein, who is still on the bond which was given when the mortgage was negotiated, is anxious to be released from his responsibility in the matter, as it keeps a certain amount of his money tied up.

When the \$100,000 is paid on the mortgage it will leave a balance due of only \$70,000, and the Koster and Bial corporation will make an effort to pay that off. If this can be done the music hall ought to start its next season under very favorable auspices, and the heirs of Koster and Bial will make a profit instead of losing everything, which might have been the case had the mortgage been foreclosed.

VAUDEVILLE COPYRIGHTS.

William Sulzer, a Congressman of New York, will introduce a bill at the next session which will provide for the protection of vaudeville performers who wish to take out a copyright on their acts. In England variety actors are protected in this way, and the American performers who are capable of getting up bright original acts are convinced that it is high time to put a stop to the highway robbery which has been a feature of the variety business from time immemorial. To James Thornton belongs the credit of starting the movement looking to a reform in this matter.

GRAU IS BUSY.

Robert Grau and Emil Stoessel have been kept very busy since they opened their new offices on Broadway last week. They are supplying the companies the next three weeks for Gilmore's Auditorium, Philadelphia; the Howard Auditorium, Baltimore, and the Grand Opera House, Washington. Among the headliners who will appear are Maurice Barrymore, Lew Dockstader, John W. Ransome, John Kernell, Imogene Comer, Augustin Neuville, Kittie Mitchell, Barney Ferguson, and others. This firm now represents over one hundred and fifty stars.

THE HARLEN MUSIC HALL.

The directors of the Casino have objected to George W. Lederer's managing the Harlem Music Hall, as they desired to have his exclusive services, and consequently he has decided to give up the idea of piloting the uptown enterprise. He and his brother, James L. Lederer, secured a lease of the hall some time ago, and unless James takes on with the management alone, Mr. Blumenthal will have to look for a new lessee.

HARRIGAN'S SKETCHES.

Edward Harrigan has three short sketches ready for production in vaudeville. They are called Sergeant Hickey, Nugent from Yonkers, and Quigley, The Janitor. He has received an offer of a long tour over the Syndicate circuit, which he is now considering.

GRAU AND LEVIN SEPARATE.

Leo L. Levin writes to THE MIRROR, from London, that he has severed his connection with Robert Grau, and will hereafter conduct his London agency alone.

George Rhodius is in Chicago to look after the booking of the vaudeville company organized by W. L. Lykens and himself.

VAUDEVILLE JOTTINGS.

The Chappelle Sisters opened at Lake Michigan Park, Muskegon, Mich., on July 28, and made such a hit that they were engaged for the week of August 16. In the meantime, they appeared with great success at Johnson's Island, Sandusky, O. They opened on Sunday last, August 22, at Robinson Park, Fort Wayne, Ind.

Adams and Taylor have been engaged to appear at the Chicago Opera House week of September 13, on account of their success last week at the Haymarket.

George Preston, manager of the Metropolitan Theatre, writes THE MIRROR to confirm the statement made last week by the Metropolitan Opera Trio. The two organizations are entirely distinct. The Metropolitan Theatre, Preston, Calhoun, and Baltimore, open at Keith's Union Square August 30.

Frank Whitman, the comedy trick violinist, is playing a return engagement at Keith's Boston house this week. Next week he goes to Kernan's Auditorium, Baltimore.

Pearle Hight, the clever little California sourette, has just finished two successful weeks at Kernan's house in Baltimore and Washington. She was specially engaged with Rush's Bon Ton Burlesques.

W. S. Cole and Henry Newport have formed a partnership and will soon open at Atlanta, Ga., in their musical skit, *Landing on Angle*. This team claims to use the greatest variety of musical instruments handled by any team in the profession.

The programme at Proctor's last week contained the name of Frances Brooke in the cast of *For the Flag*. Miss Brooke did not appear in the piece, being called away to rehearse with another co. Her place was taken by Marion De John.

Maud Nugent will finish her long engagement at Pastor's soon and will go on the road with William Jerome's Comedians.

The head liners at the Union Square for the next few weeks will be Henry E. Dixey, Clara Morris, Madame Marie Tuvary, and Six A. L. Guille. Negotiations are pending with other big stars.

A young girl tried to commit suicide in New York last week after singing a new popular song. The account of the affair in an evening paper was pasted up in the lobby of the theatre where the author of the song was singing it last week. There are lots of poor songs on the market, but this is the first case on record where suicide was sought as a relief for the distress occasioned by the sentiments of a popular ditty.

Musical Dale, who has been meeting with extraordinary success in the London music halls for the past two years, will return home soon to fill an engagement at Tony Pastor's.

John A. West, the musical comedian, recently made a hit at the Opera House Garden, Belleville, Ill.

William Jerome's Comedians will begin their season on September 6 at Paterson, N. J. A Jay in New York is the title of the vaudeville comedy in which the aggregation will appear.

Mr. and Mrs. Thomas Lowden, who have been appearing successfully in their sketches, The Baron's Waiver and a Box of Bon Bons, at the Summer resorts along the Gulf Coast, have gone to Galveston, Texas, for a month's recreation.

W. A. Galpin, of the Cosmopolitan Trio, introduced a new song called "I Love the Old Home Best of All," at Keith's, in Boston, last week. It was written especially for him by Arthur C. Sidman, the popular Yankee dialect comedian. The song is said to be a hit. It will be introduced at Keith's Union Square in the near future.

George Fuller Golden, the comedian, arrived home from London last week.

James Wyke has resigned his position as a hotel clerk at Cleveland, Ohio, and has gone in advance of Mozart and Roscoe's Merry Widows.

Willie Drew, son of Manager Frank M. Drew, of the Star Theatre, Cleveland, will return from his tour with Baran's Circus to take charge of the song book privilege in his father's theatre.

Arthur Denning, premier comedian of Hi Henry's Minstrels, is singing "Honey, I'll Hypnotize You," a new song by Morris Kemp.

The Star Theatre, in Cleveland, has been fitted with several new fire escapes, and the entire stage has been treated with fire proof paint.

George Broderick will sing "The Toreador's Love Song" this season.

Frank Ely and Francis Brooke appeared in their charming comedietta, My Little French Wife, for a benefit held at the Columbia Hotel, Belmar, N. J., on August 17. Others who appeared were C. T. Weigand, Layman, Anne Wilks, Ida Talbot-Albert, Vivian Dell, Ella Gertrude Gustan, and Elvina.

The Quaker City Quartette, John Pieri, Harry Ernest, Edward Hanson, and B. S. Carnea, are credited with making a hit with *Primrose and West's* Minstrels in their novel Musical Blacksmith act.

Charles Fischer, of St. Louis, proprietor and manager of the College Minstrels, will begin his season September 6. His company of fifty includes Morris Kemp and Lige Forbes, the youngest end men in the business.

The Brothers Damm, prominent European comic acrobats, have been engaged to tour the K.C. circuit, beginning early in September. They will afterward go over the Castle-Hopkins circuit.

Mr. and Mrs. B. F. Keith, with their traveling companions, are now in France, where they expect to remain during the month of September. They will not return to America until December.

Charles T. Payne's Pickaninny Minstrels are filling a long engagement at Utica Park, Utica, N. Y. The entire co. is composed of Pickaninies.

Rush's Bon-Ton Burlesquers opened their season at Philadelphia on August 2, under the management of Charles H. Waldron. The co. is booked for forty-seven weeks.

Nat Mann has composed a new song about for Flora Irwin. It is entitled "I've A Grin To Save Yo' Soul." Miss Irwin will also sing Mr. Mann's song ballad, "Honey, You're Ma Lady Love."

George Black, while rehearsing a dance for the Irwin Brothers' Burlesque co. one day last week, met with a painful accident which may confine her to her home for some time. She twisted her foot and broke one of the bones just below the ankle.

Henry E. Dixey is breaking in his new monologue at the Masonic Temple Roof in Chicago this week. W. H. Fuller has written a sketch called A Dingley Tariff Baby, which will be produced at Proctor's Theatre on August 30. William Harris, who used to be Rhea's leading man, will play the leading part. He will be assisted by Blanche Plunkett, Anna Keeler, Edward McKay, and Arthur Sanders.

Lillie Engstrom, of the Engstrom Sisters, was taken very ill in Chicago on August 14 while filling an engagement there. She was kindly cared for by friends, and returned to this city August 21 feeling somewhat better.

Jay L. Packard will manage a vaudeville company this season, with Edison's projectoscope as a feature.

The Eddy Trio of acrobats have been increased to five, and they will hereafter be known as the Five Eddys.

It is said that Harry Pion, who opened here at Weber and Fields a few days before Dan Leno, worked recently at a cheap concert hall in Coney Island for very small wages. When he was in New York he was billed as "England's Greatest Comedian."

Clio De Merode, the famous French beauty, will sail for America this week.

The city authorities of Brooklyn are making heroic efforts to put a stop to the immoral shows which are being given at many of the concert halls on Coney Island. The coochie-coochie dancers are receiving special attention.

C. Eddie Norton finished with vaudeville on August 21. After a two weeks' rest he will join The Thoroughbred company.

J. K. Emmet will be seen shortly in vaudeville in a one-act comedy by Charles Dickson and May

VAUDEVILLE.

PEARL ANDREWS

Who has been so successful in her imitations of celebrities for the past two years

Has Been Specially Engaged

to create the part of The Swedish Servant Girl in . . .

WHAT HAPPENED TO JONES?

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HOUSE SHOWS A SPECIALTY.

For the week of August 30 Robert Grau & Co. have organized three distinct "House Shows," as follows:

GILMORE'S AUDITORIUM, Philadelphia, Pa.—John W. Ransome, John Kernell, Imogene Comer, Augustin Neuville, Lillian Barlow, The Garrisons, Carlotta, Ullie Akerstrom, Prof. Bernard's Diorama.

HOWARD AUDITORIUM, Baltimore, Md.—Maurice Barrymore & Co., in A Man of the World, The 4 Cohans, Montgomery Irving, Josephine Gasemann, Shattuck & Bernard, Moxo and Ascott, Frank Whitman.

GRAND OPERA HOUSE, Washington, D. C.—Lew Dockstader, Barney Ferguson, John Hart, Dora Wiley, Sam J. Ryan, Kitty Mitchell, Chas. T. Aldrich, The Kraemers, McCarty and Reynolds.

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SECOND SEASON, 1897-8.

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OCEAN TO OCEAN.

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Georgia Gardner and Edgar A. Ely are the leading features of the bill at the vaudeville from the legitimate as far as artistic merit is concerned. * * * Their talents are many, for they are not only clever actors but good musicians, singers and dancers as well, and intersperse their dainty comedies with pleasing solos, duets, dances and musical selections. The comedies which have served as the vehicles for the display of their talents at the vaudeville stage.—St. Louis Press, April 29, 1897.

Keith's Union Square Theatre, Aug. 9.

Managers address
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BRONSON

THE FAMOUS SOCIETY ENTERTAINERS.

Will play a short Western tour previous to presenting their new comedietta in New York. Open Masque Roof Garden, Chicago, Ill., Aug. 22. For OPEN TIME address

HEN HARRIS, Schiller Building, Chicago, Ill.

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At Liberty to Contract for Sketches.

Address care of WEBER and FIELDS.

Malvin Ward, called Artie and Gertie. The Sisters Ward (Ida C. and May Melvin) have just written a new comedietta entitled Extravaganza for Charles

LEADING AMERICAN GYMNASTS.

THE DONAZETTAS

Forming the wonderful human bridge with

THE SPAN OF LIFE CO.

WILLIAM CALDER, Sole Prop. and Mgr.

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New York City.

Dickson and Mabel Paige to use in vaudeville houses. The latter Jane is another one-act comedy from their pens, not yet placed.

Edward M. Fayer and Edith Sinclair have been offered the two principal comedy parts with Virginia Jarbo's company, but they have decided to remain in vaudeville this season.

John Canfield, of Canfield and Carleton, has secured a new partner. The young lady is pretty and has had experience in comic opera. They are hard at work rehearsing, and Mr. Canfield expects to open in a week or so. The team will be known as Canfield and Carleton.

Dan Leno is singing a new song called "Mr. Green," which is said to be as good as his show-walker ditty. He is heading the bill at five London music halls.

Lottie Gilson will soon return to America.

Meyer Cohen, the California baritone, besides doing his illustrated songs with Hopkins' Trans-Oceanic, will also represent Mr. Pulgosa's interests.

Madeline Grant will soon appear in a sketch written by herself, entitled A Discontented Woman.

Herbert Cawthron and Susie Furroster produced a new one-act farce, by Herbert Hall Winslow, entitled A Damage Suit, August 8, and scored an instantaneous hit.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Albert L. Guille, with the Symphony Orchestra Players, in the leading musical feature at Keith's. In the bill appear the biograph, Bert Coote and Julie Kingsley, James Thornton, Charles R. Sweet, the Lamont Family, the Bannocks, Eugene Sanger, the Gardner Brothers, the Willett-Thorne co., Mason and Healy, Edward Paul Doolley, the St. Belmo, Emma Cotterell, Hayes and Bandy, and Frank Whitman. Madame Marie Tavery will be the star feature in the bill next week, and she will appear with the Symphony Players.

John W. Ransome and Lizzie B. Raymond divide honors at the Howard Athenaeum this week. In addition to the Female Minstrels, the bill includes the Cosmopolitan Trio, Foster and Lewis, Barney and Russell, Saville and Stuart, the Glee, Valence, the Bonitas, Topsy and Daniel, Chip, Margaret, Boss, Dan Rogers, Victor Streeter, Harry Burgoynes, and Jasper and John Weber.

In addition to the performance of The Fugitive by Frank J. Keenan, Isabel P. H. Lewis, and the Grand Stock co., that house gives specialty bill, presenting Shayne and Warden, Myles Morris, Mand Delity, Hillman and Cervin, Philip Start, Gertrude Strigette, and Thomas and Watson in The Snow Bird. The London Gaiety Girls had open house at the Lyceum to-day, when the regular season began. In the olio appeared the Guichard Sisters, John Flynn, Albert Wilson, the Fuller Brothers, Eva Swinburne, Knoll and McNeill, Raynard and West, and Louis Bevis.

The last week of the Summer season at the Palace will be given by The Twentieth Century Spices, including Lester and Irene, Biggs, Weston Brothers, Fred Briggs, Bagley and Lee, James McAvoy and Marie Collins, and Frankie Kemble. The regular season will open with The Paris Gaiety Girls.

At Austin and Stone's this week appear the Montrose Family, Gus Hengler, the Nelson Trio, Barrett and Learned, Carlo, Hamilton and Herndon, Gallagher and Lamo, Bertie Fitzgeralds, Whelan and Gailman, Bagley and Butler, Tom Ripley, the Terris Sisters, and Alexander Ritchie.

The Nickelodeon reopened to-day under the management of F. E. Samuels. The opening attractions were May Adams' Female Minstrels and O'Connell and Mack's Vaudeville Club. During the Summer the whole place has been redecorated at a cost of \$2,000.

Gorman's Imperial Japanese Troupe is the attraction at the open air theatre at Norwobaga Park this week. Fred D. Shuffin, formerly manager of the Nickelodeon, will be business-manager of the John L. Sullivan Comedy and Vaudeville co. the coming season.

CHICAGO, ILL.—The bill at Hopkins' includes Fordyce, who has a set of musical dolls; Leopoldine, a European acrobat; Polk and Collins, Grizzards Sisters, and others. The stock company appears in Lynwood.

Henry E. Dixey is the star of the Masonic Temple Roof-Garden. Others are Bronson and Bronson, Perry and Burns, Margaret Welch, Baski Brothers, Lillian Lovell, John A. West, and Lillian Perry.

At the Olympic Le Clair and Leslie head a bill including Marie Beach, Clayton, Jenkins and Jasper, Khams and Cole, Morton and Revelle, Dare Sisters, John Welch, Kittle Gibbler, Walter McMahon, and others.

The Haymarket has the Three Morellos, the Kingsley Sisters, Molly Thompson, Devere and Schultz, Murray Sisters, and Grover and Ella. The Chicago Opera House reopens after a thorough renovation with Caron and Herbert.

Phyllis Allen, Joe O'Hare, Sharp and Platt, Chris and Maud Lane, Geyer, Moss and Goodrich, the Tremains, Leon and Fitzgerald, and Poy and Clark. The Hassan Ben Ali's Arabs are at Sam T. Jack's, together with a big burlesque show.

NEMPIS, TENN.—East End Park (Charles T. Taylor, manager): The last week of the season of the popular resort for week closing 21. The Chicago Opera House reopens after a thorough renovation with Caron and Herbert.

JERSEY CITY, N. J.—Many alterations are being made at the Bon Ton Theatre, one of the most important being a new entrance to the lobby. The season opens with Rice and Barton's Rose Hill Folly co. to be followed by an excellent list of burlesque and vaudeville cos. A report has been going the rounds that your correspondent had secured a lease of the theatre for the coming season, but I am sorry to say that I have had no such luck. Thomas W. Dinkins will be the resident manager.

The resorts on the Boulevard are doing fairly well with free vaudeville performances.

WALTER C. SMITH.

TOLEDO, O.—Casino (Frank Burt, manager): Hilton and Dottie Nobles are the principal attraction at this popular resort for week closing 21. They present Mr. Nobles' farce, Bilgeville Junction. The Vaidis Sisters, Ward and Curran, Professor Abt, and the New York Trio make up the balance of a good bill. Weather cool; attendance rather light.

ST. PAUL, MINN.—Straka's Tivoli Concert Pavilion (John Straka, proprietor): The pleasing programme given by the Ladies' Orchestra, and the attractive comic singers, Mamie Stuart and Nettie Evans, are drawing good business week 15-21. The entertainment given at Wildwood, White Bear Lake, week 15-21 draws good patronage. The vaudeville entertainers are Blanche Lamont, Professor Smith, Evans and Stuart, P. J. Shea, Harry and May Howard, Agnes Atherton, Jessie Lee.

ROCHESTER, N. Y.—Music Hall (William Kennedy, manager): Brown Brothers, John and Lottie Burton, Fannie May, Rae Vaughn, Clarence Burton 15-21; attendance well pleased.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): The bill offered 14-15, while suffering somewhat by comparison with the Ne Plus Ultra of the past two weeks, was good enough to keep all the seats filled. Post and Clinton, in a somewhat novel and exceedingly bright sketch, made a most pronounced hit. The acrobatic dancing of Mr. Post being especially fine. The aerial act of Onda was very popular and the Kuffa Brothers pleased with their balancing feats. New people 16: Adie and her lions, Crawford and Manning, the Deanses.

COLUMBUS, O.—Minerva Park Casino (John K. Burke, manager): The bill this week was the best yet presented—Frederick Hallen, Fannie Bloodgood, Al H. Wilson, Helt and Vest, and Grunt, Biers and Grunt. The resort has been filled at almost every performance, and last week turned away hundreds. The bill next week consists of Diana, Ward and Curran, Gus Bruno, the Landgrens, Dolores De Graff, Low Randall, and Dixon, Bowers and Dixon.

HARTFORD, O.—Lindenwald Park Theatre (Thomas A. Smith, manager): Bill week 14 is a good one and includes John H. Foster, Frank A. Young, Holmes and Waldron, McIntyre, Rice and McIntyre, Sadie Hart, the Rutherford Sisters, and the Sisters Miller. Good business.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Amy and La Van, Merritt and Gallagher, the Baron Duo, Lee Ingham, May Merritt closed week of 9 to light business; show inferior.

For week of 16: Johnson and McKay, the Girards, George Fielding, Nellie Watson, Ines V. Brent.

ROCKFORD, ILL.—Harlem Park (Billy Link, manager): Large audiences continue and this popular resort is crowded nightly. In addition to the entertainers we have this week the Carman Sisters, Stella Mack, Frankie Frank Murphy, and Ollie Mack. The special attraction the past week was the appearance of Jimmy Ward, late umpire of the Western B. B. Association, and Professor Hoffman in a balloon ascension and parachute leap.

OTTAWA, CAN.—Victoria Park Auditorium (William Hutchinson, manager): Week 16-21 Three Marvies, the Pattens, Rawson and June, the Glee, and Mardo; fair business.

SPOKANE, WASH.—Naiatorium Theatre (Harry C. Hayward, manager): Some excellent specialists, including W. J. Voorhees, Ira O. Davis, Eddie Dime, Emily Hess, Miss Wards, Frank Peres, and Captain Beach, assisted by Hoppe's Orchestra, have entertained large crowds at this popular park week 8-14. All other houses dark.

SPRINGFIELD, ILL.—The Aldermen revoked the license of the show 16 and manager Hanson had to close.

VAUDEVILLE PERFORMERS' DATES.

Adams and Taylor—Godfrey's Pavilion, Reed Lake, Grand Rapids, Mich., 23-28.

Adelman and Howe—Exposition, Nashville—Indefinite.

Adams Troupe—Johnson's Island, Sandusky, O., 23-28.

Arras and Alace—Koster's, N. Y., 16-21.

Allen, Phyllis—Opera House, Chicago, 23-28.

Aldrich, Charles T.—Gilmora's, Philadelphia, 23-28.

Washington, D. C., 30-September 4.

Allison Sisters—Keith's, N. Y., 23-28.

Allens, Three—Keith's, Philadelphia, 23-28.

Albion Brothers, Three—Opera House, Chicago, 23-28.

Albion and Patrick—Opera House, Chicago, 23-28.

Baker and Fonda—Monroe Park, Mobile, 23-28.

Barth and Fleming—Haymarket, Chicago, 23-28.

Bland Sisters—Koster's, N. Y., 23-28.

Baldwin and Daly—Keith's, N. Y., 23-28.

Bell, Frank—Keith's, Philadelphia, 23-28.

Bannacks, The—Keith's, Philadelphia, 23-28.

Bronsons, The—Masonic Roof, Chicago, 23-28.

Bryton, Georgia—Olympic, Chicago, 23-28.

Bicknell, Mona—Haymarket, Chicago, 23-28.

Clayton, Jenkins and Jasper—Olympic, Chicago, 23-28.

Caron and Herbert—Opera House, Chicago, 23-28.

Coote, Bert—Keith's, Boston, 23-28.

Cook and Sonora—Pastor's, N. Y., 23-28.

Conroy and McDonald—Koster's, N. Y., 23-28.

Carr and Jordan—Keith's, Philadelphia, 23-28.

Cushing and Merrill—Opera House, Chicago, 23-28.

Collins, Edna—Haymarket, Chicago, 23-28.

DeBessell—Koster's, N. Y., 23-28.

Davis and Jerome—England—Indefinite.

Doherty's Poodles—Haymarket, Chicago, 23-28.

De Witt and Koster's, N. Y., 23-28.

Darling Sisters—Keith's, N. Y., 23-28.

Doehsler, Lew—Gilmora's, Philadelphia, 23-28.

Doolley, Edward Paul—Keith's, N. Y., 23-28.

Dooley, Henry E.—Masonic Roof, Chicago, 23-28.

Dare Sisters—Olympic, Chicago, 23-28.

Denvers, The—Olympic, Chicago, 23-28.

Devere and Schultz—Haymarket, Chicago, 23-28.

De Bell, Jo.—Haymarket, Chicago, 23-28.

Evans, Lillian—Keith's, N. Y., 23-28.

Estelle—Keith's, Philadelphia, 23-28.

Franchonetti Sisters—Keith's, N. Y., 30-September 4.

Pastor's, N. Y., 4-11.

Francis, Emma—Koster's, N. Y., 23-28.

Rocheater, 30-September 4.

Fremont, Charles and Lottie—Keith's, Philadelphia, 23-28.

Ferguson, Barney—Gilmora's, Philadelphia, 23-28.

Foy and Clark—Opera House, Chicago, 23-28.

Fordyce—Hopkins, Chicago, 23-28.

Favor and Sinclair—Court Street, Buffalo, 23-28.

Goggin and Davis—Palace, N. Y., May 1—Indefinite.

Gautier, Emile—Exposition, St. Louis, September 4-10.

Genaro and Bailey—Pastor's, N. Y., 23-28.

Gilson, Gertrude—Pastor's, N. Y., 23-28.

Gorman and Leonard—Pastor's, N. Y., 23-28.

Guille, Albert L.—Keith's, Boston, 23-28.

Geyer, Edgardo—Opera House, Chicago, 23-28.

Geller, Mona—Olympic, Chicago, 23-28.

Geller Troupe—Olympic, Chicago, 23-28.

Gibbler, Kittle—Olympic, Chicago, 23-28.

Graham and Bart—Pastor's, N. Y., 23-28.

Hart Brothers—Haymarket, Chicago, 23-28.

Hanning Trio—Olympic, Chicago, 23-28.

Harvey, Josie—Koster's, N. Y., 23-28.

Hayes and Lytton—Keith's, N. Y., 23-28.

Henth, Marie—Olympic, Chicago, 23-28.

Howard's Ponies—Haymarket, Chicago, 23-28.

Jordan, Bart—Keith's, N. Y., 23-28.

Kingsley, The—Haymarket, Chicago, 23-28.

Korna, The—Pastor's, N. Y., 23-28.

Kramers, The—Gilmora's, Phila., 23-28.

Kenton, Bettie—Opera House, Chicago, 23-28.

Kheams and Cole—Olympic, Chicago, 23-28.

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ful costumes, superb scenery, elaborate light effects and "atmosphere." From a literary standpoint, he says, Miss Clayton's play cannot but be enthusiastically commended. Miss Clayton has been much disturbed by reports that she would sacrifice her beauty to art this season and play a witch in A Puritan Romance. There is no witch in the piece. Miss Clayton will play a comedy character, Henrietta Van Pintelheimer from New Amsterdam, who finds herself "bound out" in Salem in 1691.

MATTERS OF FACT.

Through an error, Florence Gerald's name was mentioned last week among the engagements. Miss Gerald has had several offers, but has not yet signed.

Baron Fredericks, the well-known New York photographer, has just finished some life size photographs of Mrs. Charles Peters as the Widow McNally in Denman Thompson's play of The Sunshine of Paradise Alley. They are remarkably good specimens of up-to-date photography.

T. H. Winnett is special agent for a circuit of several dramatic stock theatres, covering a territory from Brooklyn to San Francisco.

Harriette Weems, whose portrait is published in another column, desires a position with some first-class company as leading lady, ingenue, or to originate prominent roles. Her address is care of Peter J. Campbell, 23 East Lexington Street, Baltimore, Md.

Since the success of Secret Service in London, the English managers' interest in American plays has been considerably sharpened, and there is a growing demand for plays that are distinct successes on this side. This prompts the author to secure himself by having his property protected by complying with the English law respecting copyright. Craven and Hickman have arranged with Arthur Hart, their London representative, to undertake the copyrighting of any American play that has not already been performed on this side. The same rule applies to songs. To protect them in England they must be copyrighted there before being sung here. Craven and Hickman can give all information and estimate of charges regarding same. Their office, Room 15, Broadway Theatre Building.

The preliminary examinations of applicants for E. J. Henley's Dramatic School will be held from September 1 to September 10. The classes will commence September 20. Mr. Henley will be assisted by Rosa Rand in the conduct of the school. Prospects and terms may be had of Austin S. Palmer, Hotel Lincoln, New York.

Letterheads, envelopes, and stationery of all kinds are printed and gotten up by the Composite Printing Company, 123 West Fortieth Street, at reasonable prices. Printed cards, looking as well as engraved cards, are furnished at 50 cents per 100.

L. Goldsmith, Jr., has supplied the Little Bo Peep and Corinne companies with trunks.

Alice Kauser has a comedy-drama for a sourette star and heavy leading support which she will outright or let on royalty.

Thanksgiving and other good time is still open at the Bijou Opera House, Temple, Texas.

A woman pianist, who must be a good accompanist and capable of leading an orchestra, is wanted by C. E. W., Riverside Hotel, Waltham, Mass.

Manager Will Timmermeister, of Timmermeister's Opera House, at Wapakoneta, O., has the fair dates open to a good attraction only.

Managers contemplating the launching of an operatic or burlesque production can secure costumes and scenery entirely new at a sacrifice by applying to William B. Allen, Music Hall, Frankford, Pa.

G. Herbert Leonard, who was under contract to W. J. Lancaster to play Spaulding in the Private Secretary company playing the provinces in England, has been generously released by cable to enable his creating the role of Earl of Pimlico in William Gill's new play, My Boys.

A theatre or opera house in a town of from fifteen to seventy-five thousand inhabitants is wanted to lease by "Responsible Manager," care of this office. A house situated within one hundred miles of New York city is preferred, but not essential. Full particulars with regard to rent, size of house, etc., are requested.

Adole Le Clair, comedienne, has not yet signed for the coming season. She may be addressed care of this office.

Harold Russell, who has just closed his engagement with the stock company at Salt Lake City, Utah, returned East, arriving in this city last Friday. Mr. Russell has not signed and invites offers.

The Feild Press Bureau, at 236 West Thirty-ninth Street, can supply anything in the play line—a one-act sketch to a five act drama.

The lease of the Cortland (N. Y.) Opera House has been secured by Wallace and Gilmora, of the Richardson Theatre, Oswego. The theatre is a new and handsome structure, seating twelve hundred people, and under the astute direction of this firm the Cortland house should duplicate the prosperity enjoyed by their Oswego theatre. Attractions holding contracts should communicate at once with the new management.

W. J. Mills, after a successful tour through Europe, has returned and will accept engagements with comedy or vaudeville company.

Agnes Proctor will have twenty beautiful gowns to begin her stock engagements as leading lady at the Avenue Theatre, Pittsburgh.

E. J. Henley will not retire from the stage as reported. He is in the best of health and in better voice than ever. Although at the head of the Henley Dramatic Studio, he will originate roles from time to time in New York productions. He will also stage-manage the production of the Ibsen plays by the Independent Theatre.

The season of Tennessee's Partner opened auspiciously in Ohio last week. Arthur C. Aiston has made but few changes in his company, and the press reports unite in saying that company and production are in every way stronger than last year.

A change has taken place in the management of the Citizens' Opera House, Defiance, Ohio, where Charles J. Daoust has assumed the helm, with Ed S. Bronson as business manager. The house will be conducted on business principles and but one attraction a week will be played.

The Red Line Transfer company has entered the field in Chicago, and is prepared to handle baggage and haul scenery at prices which are considered more reasonable than those charged by others. They also guarantee prompt and reliable service and the best of facilities. H. C. Fries is the manager, with offices at 105 Clark Street, Chicago, Ill.

Sam McCutcheon, the past season with Pete Baker, now being at large, invites the attention of managers in need of an enterprising advance man. He may be addressed care of this office.

Laura Biggar will not star this season, and is therefore willing to negotiate with responsible managers. She proved quite successful in A Trip to Chinatown.

An atmosphere of prosperity pervades the American Theatrical Exchange, which has booked for the Southern circuit Christopher Jr., Francis Wilson, Stuart Robson, The Isle of Champagne, Wang A Milk White Flag, A Trip to Chinatown, A Contented Woman, A Puritan Romance, The New Wing, Madame Soelchi, Madame Herrmann, Bascroft, and others of like calibre. The Eastern theatres represented by the Exchange also have a fine list of bookings, including Ward and Vokes, Mason and Kelly, For Fair Virginia, The Nancy Hanks, New York Day by Day, N. S. Wood, Daniel Sully, Odell Williams, Sinbad, Barrett's Extravaganza company, A Divorce Cure, The New Wing, Human Hearts, My Friend from India, The Fatal City, The Strange Adventures of Miss Brown, Cula's Vow, The Land of the Living, etc. Booking Manager J. J. Coleman's efforts have met with gratifying success.

Five lions and six leopards are offered for sale by the Manhattan Beach company, Denver, Col.

Alfred Fisher, who has been teaching in New York besides originating many parts in New York productions the past two seasons, will confine himself solely to acting this season, and will consider

offers from first-class attractions for comedy and character roles. The Players will reach him.

The work of Sylvain Langlois and Fannie Myers, baritone and mezzo-soprano respectively, were the features of the season of opera at the Schiller Theatre, Chicago. The press was unanimous in praising their artistic merit.

Lillian Kennedy wants a musical director for this season. She would like to hear from Ed Brook, the pianist.

Pearl Bytinge will return to the stage, and announces herself open to offers for leading emotional roles. Her address is 1144 Broadway.

Will W. Dunkle, with newspaper experience, wishes engagement as advance or treasurer. Communications addressed to South Bend, Ind., will reach him.

J. G. Ellis has fair week, September 6, open at the Johnstown (Pa.) Opera House, owing to cancellation.

D. Godine, who has furnished professionals with footgear for several seasons, continues to give satisfaction in regard to both prices and workmanship. His establishment is located at 1004 West Twenty-fifth Street.

Many improvements have been made in the Academy of Music, Chelsea, Mass., by the new managers. Among other things up-to-date methods are promised in the conduction of the theatre.

Boss Melville warns managers against infringements of her specialty, Ella Hopkins, which has been duly copyrighted by her. Miss Melville goes with The Prodigal Father company again this season.

Alice E. Johnson is doing capital work as prima donna of the Castle Square Opera company at Atlantic City, N. J. She is singing the role of Minna in The Black Hussar this week.

Frank D. Nelson, stage-manager with Wang last season, invites offers. His wife, Essie Barton, prima-donna sourette, is also at liberty. Both may be addressed at Box 216, West Haven, Conn.

A number of successful plays produced by W. A. Brady, and all of which proved money-winners, are now offered by him on royalty. His offices are located at 1180 Broadway.

Bob Watt, for the past three years manager of the Standard Theatre, Philadelphia, Pa., has severed his connection with that house. During the Summer he resumed play writing, and has just completed a comedy-drama, The Deserted Wife, which will be leased to a number of repertoire companies. Mr. Watt also received the first copyright on Klondike, and has written a comedy-drama bearing that title. He has taken measures to punish any infringement of this title.

Atkinson and Levi are now the lessees of the Henderson (Ky.) Opera House, and have had the theatre entirely renovated. Henderson is on a direct route with St. Louis and Louisville, and has a population of 15,000. Good attractions will do a good business here.

L. C. Jones, manager for many years connected with Mart W. Hanley, Newton Beer's Lost in London, W. S. Reeves' Hands Across the

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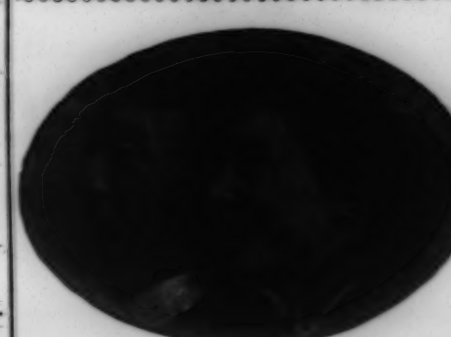
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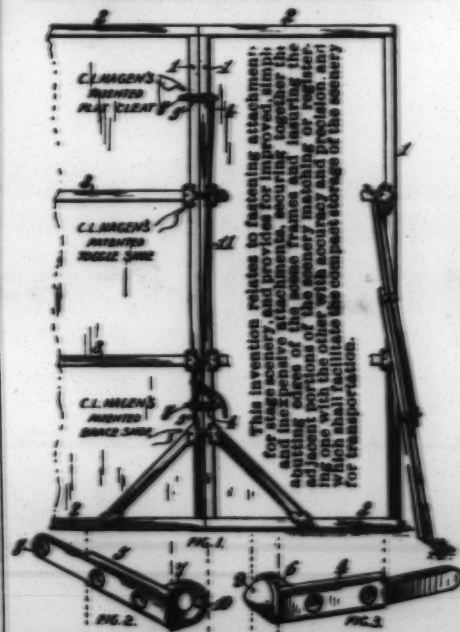
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